CAN!

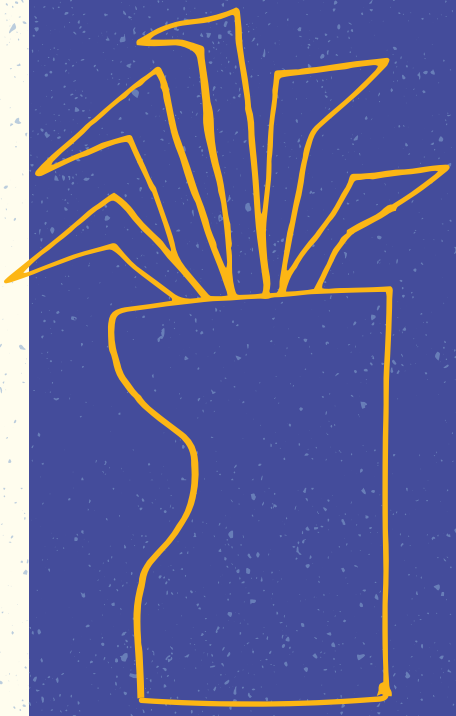
A PUBLICATION OF THE COLLECTIVE ARTS NETWORK | CLEVELAND

ART IN NORTHEAST OHIO | WINTER 2020-21

PUBLIC ART IN A PANDEMIC | DENNIS BARRIE ON MAPPLETHORPE | BAKARI KITWANA
LODERSTEDT MEMOIR | CREATIVE FUSION | REMEMBERING MALCOLM BROWN

NOTICIAS DE CREATIVE FUSION,
EN INGLÉS Y ESPAÑOL, PÁGINA 48

2021 Student Independent Exhibition



Feb 12–Mar 12, 2021
Learn more about this year's exhibition at cia.edu/sie2021

Now in its 75th year, the Cleveland Institute of Art Student Independent Exhibition is an honored tradition that's never conventional. Organized entirely by students, who choose the jurors and mount the exhibition, SIE offers fresh and sometimes surprising approaches to contemporary art.

Cleveland Institute of Art
Reinberger Gallery
11610 Euclid Avenue
cia.edu/exhibitions

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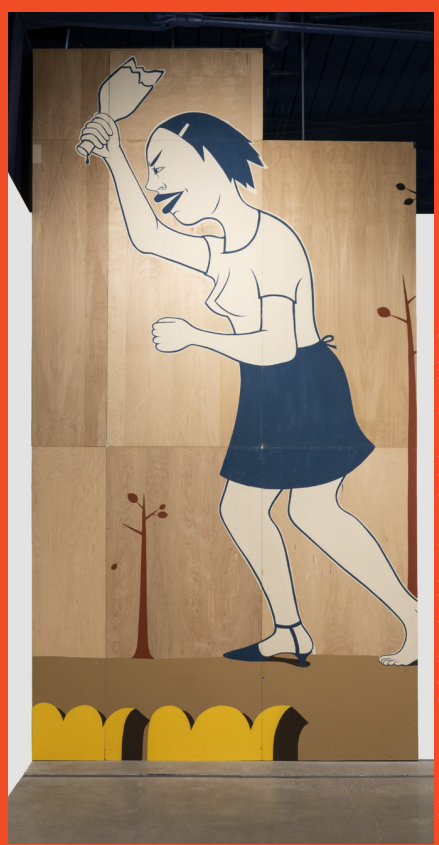
cuyahoga arts & culture
strengthening community

CIA

Museum of Contemporary Art Cleveland

Lorraine Bonaparte, Mike Simpson and Markita Strong, *Blossom (The Lawn Comes)*, 2019 (still). Video, sound, 19:14 min. Courtesy the artists

free daily admission



Installation view: Margaret Kilgallen, *that's where the beauty is.*, moCa Cleveland, 2020. Photo: Field Studio

Installation view: Martin Creed, *Work No. 3398 EVERYTHING IS GOING TO BE ALRIGHT*, moCa Cleveland, 2020. Photo: Field Studio

Now at moCa

Temporary Spaces of Joy and Freedom

Organized by Gund Curator-in-Residence La Tanya S. Autry.

Generous support provided by the Anselm Talalay Photography Endowment Fund.

Margaret Kilgallen: that's where the beauty is.

Organized by moCa's Chief Curator Courtenay Finn for the Aspen Art Museum.

Lead sponsorship provided by JOANN.

Major support for the exhibition provided by an anonymous donor and the John P. Murphy Foundation. Additional support provided by our WAVE MAKERS.

Martin Creed: Work No. 3398 EVERYTHING IS GOING TO BE ALRIGHT

Major support provided by Joanne Cohen & Morris Wheeler.

moCa Cleveland .org

cuyahoga arts & culture strengthening community

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Michael Gill
Executive Director, Collective Arts Network
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CONTACT
Executive Director / Editor / Publisher
Michael Gill: michael@canjournal.org

Advertising
Tara Tonsetic: advertising@canjournal.org

Ohio Arts Council
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CAN JOURNAL

A PUBLICATION OF THE COLLECTIVE ARTS NETWORK | CLEVELAND

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COVER: Mural portrait of Breonna Taylor by Osman Alim Muhammed and SWIMr CST, created with support from LAND Studio, at 1505 West 25th Street, in Ohio City. The building is slated for demolition in January. See p. 62 for Brittany Hudak's look at new public art, accessible to all despite the pandemic. Bob Perkoski photo, courtesy of LAND Studio.

BUCKLE UP AND EVOLVE

We were not much more than halfway through the year when the horrors of 2020—so extreme, so numerous—became a kind of prompt for generating poetry. Across platforms, people would recite the litany of wildfires and floods, and police violence against People of Color, and one failure after the next to hold police accountable; they'd note the COVID pandemic, and the national embarrassment of a response, and the murder hornets, and the deliberate undermining of the US Postal Service, and deliberate suppression of the right to vote, and more. Social media poets would stretch their vocabularies to apply descriptions, like "dumpster fire" and "dystopian hellscape," and they'd talk about what unanticipated wreckage you might have had on your Bingo Card.

It's been a rough year. Now the election is behind us, and so are some of these other events, but the political division in our country has not gone away. The threat of natural disasters—exacerbated by climate change—has not abated, and the economic devastation brought about by the COVID crisis is far from over. The virus itself is far from over. We've got work to do, and stuff to get through.

BE THE SUBSTANCE OF THE CHANGE

The arts exist in this context. We're still isolated from each other physically, and divided ideologically, and the fact is that culture thrives in a crowd. It is what we share, what we have in common. It exists as a collection of ideas, creativity, and values held among a group of people. So, the arts are hit especially hard by this pandemic, which has isolated us in our homes.

We can look at this from a survival perspective, and we have no choice but to do that. Consider that the performing arts industry was immediately shut down in March, and remains so, and it is all but certain that some beloved organizations will not survive the loss of ticket revenue.

You could say the visual art sector has had it easy, by comparison. Unlike concert venues and live theatre, commercial galleries were allowed to open in May, and most of them did, at some level. Museums and nonprofit studios were allowed to reopen in June. You could go see art, face-to-face, not on a screen. First, they allowed visitors to see shows that had languished on the walls, unseen during the lockdown. Then galleries like PHOTOcentric, Deep Roots Experience, Abattoir, HEDGE, Prama, and Gallery Plus began mounting new shows, even with opening night celebrations—though marked by strict precautions to reduce spread of the virus. Benefit events became live-cast, carry-out affairs. Crowds have been decimated and sales reduced, but they go on. This is survival mode, and artists have been good at it. And yet we've got to go beyond.

Especially when history strains our systems, art is more than an industry to sustain: it is a way to inspire, to motivate, to make needed change. If culture is a shared set of ideas and values, then art is not only a tool, but the substance of the change. That's what we need, and why we work so hard to keep getting this magazine into your hands. As you'll read in Brittany Hudak's cover story, public art plays a huge role in making new expression accessible in the COVID era. As you'll also read, the Cleveland Foundation's Creative Fusion program has evolved to put a substantial amount of public art in Cleveland's Clark-Fulton neighborhood, working with MetroWest, Julia de Burgos Cultural Arts Center, and others. You'll read Amanda King's interview with Bakari Kitwana about hip-hop and activism. You'll read personal reflections from Cleveland collectors, former students, friends, and family about a pioneering dealer of African American art: the late artist and gallerist Malcolm Brown. Henry Adams talks with Dennis Barrie about facing obscenity charges over Robert Mapplethorpe's exhibit, *The Perfect Moment*—thirty years after the exhibit touched off a battle over the future of the NEA, and the Cincinnati Contemporary Arts Center became the first museum in the US ever to be sued for the art it was exhibiting. Culture wars are nothing new.

We have no idea what 2021 will bring, but we do know this: In January, *CAN Journal* begins its tenth year. We're honored and thrilled to be part of this continuing dialog. And as always, we look forward to seeing you.

Michael Gill
Editor / Publisher

Connecting Art with Our Community

by Akron Art Museum Staff

The Akron Art Museum, in the heart of downtown Akron. The John S. and James L. Knight Building was designed by the Viennese architectural firm Coop Himmelb(l)au.

AS THE AKRON ART MUSEUM continues the process of reopening, the AAM team has been working to provide the community with many opportunities for connecting with art. Our galleries are open for visitors, and we have implemented guidelines to ensure their safe enjoyment of the art on view. We've also kept many of our programs virtual. We want to create a variety of options for our audiences so they are able to experience the museum either in person or from the comfort of their homes. Through our social media platforms, we offer collection-focused content each week for those who prefer digital exploration. We also provide creative content, like collection-based games and studio videos from talented regional artists. And our newest series, *On Process*, will feature interviews with artists sharing details about themselves and their unique, creative processes. This series will include 27 regional artists; their full conversations will be highlighted on Saturdays starting in the fall. In addition to providing a space for these artists to thrive, AAM is doing its part to reach communities where access to art may be limited or where a visit to the museum may not come easy. We want to create a welcoming environment so that anyone can come to the museum and feel both included and inspired.

In an effort to make the museum accessible to a wider audience, we are thrilled to extend our offer of free admission through December 31, 2020. We are also extending our hours for the holiday season. Special holiday hours will begin on November 5, with the museum open Thursdays, Fridays, and Saturdays from 11:00 am to 8:00 pm. We understand that schools are back in session and that many other activities are restarting, so our goal is to give visitors a chance to come to the museum when it is convenient for them.

Our newest exhibition and community project, *Akron Art Mail*, aims to put art and writing into the hands of people throughout our community. The project has three main components: commissioned art postcards offered free for patrons, an exhibition of community-created art postcards from October 15 to February 21,

Every reed aspires to harden like a fence.
You're either an entertainer, or a consumer of entertainment. But we all need an entertainment district.
I say silent prayers. I try not to stare or be seen.
The earth is a vast lung of which we are a part.
We can breathe as freely and deeply as we want without fear of contagion from others.
WE ARE LEARNING TO CRACK THE SHELL, PEEK OUT, AND TAKE THE FIRST, TENTATIVE STEPS TOWARD A FRESHLY IMAGINED WORLD.
I hope that, wherever you are, you can join me.

For the exhibition and community project *Akron Art Mail*, the museum commissioned artists and writers to create postcard-sized works, which were printed and distributed free to the public through the Akron-Summit County Public Library and other partners. The exhibition is on view October 15 to February 21.

and an e-book catalog of the project. For the first of these parts, the museum commissioned fifteen regional artists and ten writers to produce postcard-sized works. The postcards will be distributed through the Akron-Summit County Public Library and additional community partners around Akron. This project allows the museum to continue to invest in the local arts economy and to provide emerging artists a platform for engaging with the community, while also maintaining the safety of those involved. Despite the obstacles presented by the pandemic, the program allows the museum to create a community-wide impact by making the postcards available for free.

The project also hopes to spark individual creativity, as the museum will distribute blank cards for community members to use to create their own art. These cards will be addressed to the museum and, if sent back, will be included in an exhibition of the community's submissions, alongside the commissioned art postcards from local creators. The exhibition will be on view in the museum's Isroff Gallery. As additional postcards are returned, this display will continue to expand to more and more surfaces around the gallery—with enough submissions, the museum hopes to have the space thoroughly enveloped by these community creations. The exhibition will also be presented in full online. We hope that community members of all ages, backgrounds, and artistic levels will participate in this program and enjoy having their own art displayed in an exhibition at the Akron Art Museum.

The museum also has a new exhibition coming to our galleries on November 5 titled *Making Your Mark*. The first installation of the show includes nine regional artists, and we're focusing attention on their diligent, skillful work in many ways. The purpose of the show is to help audiences get to know different types of artists, such as printmakers and sculptors, through their work. In addition to labels next to the art, viewers will see quotes from the artists and even displays of some of the tools they use. All of the artists have created audio tours out of pictures and sounds from their studios to give an intimate sense of their craft. The show will be in the galleries until March 14.

On December 19, the museum is inviting everyone to join us for a free virtual performance from the rock and roll Christmas band, Missile Toe. They are self-proclaimed as "The World's Greatest Christmas Band!" and have performed at AAM for several years. By holding the concert virtually, we hope visitors from all over will tune in to the show on YouTube and join us for some holiday fun!

AKRON ART MUSEUM

One South High Street
Akron, Ohio 44308
akronartmuseum.org
330.376.9185

Mystique at Huntington Beach at BAYarts

by BAYarts Staff

IN LIFE we may encounter dark times (deep seas) and feel we are drowning. Yet while in that dark place, we can find help (mermaids!). Thus the internal fire is reignited, and we give that storm hell (phoenix emerging!), and enjoy life once again with our family and friends (beach volleyball)—post COVID (calm seas).

These are the themes that inspired this group exhibition, *Mystique at Huntington Beach*, opening at BAYarts on November 13 in the Sullivan Family Gallery. Curated by mosaic artist and painter Jacques P. Jackson, other artists include Mark Yasenchack, Cinnamon K. Carswell, Kristi Copez, Melissa Harris and Steven Simmons.

The overall theme is fun and fantasy at the beach, a deliberately upbeat antidote to our current, well—*seasickness*. For more info about all of the artists and gallery hours, visit BAYarts.net/gallery.

BAYarts "Night Gallery:" private viewing and artisan dinner for groups of up to 10 people. Reserve at BAYarts.net or Karen@bayarts.net.

Mosaic by Jacques P. Jackson, curator of the exhibit *Mystique at Huntington Beach*, on view now in the Sullivan Family Gallery.

BAYARTS

28795 Lake Road
Bay Village, Ohio 44140
BAYarts.net
440.871.6543

MYSTIQUE AT HUNTINGTON BEACH | NOVEMBER 13

BAYARTS ANNUAL HOLIDAY SHOP | NOVEMBER 21-DECEMBER 24
SUPPORTING HUNDREDS OF LOCAL ARTISTS 365 DAYS A YEAR
SHOP ONLINE FOR PICKUP: BAYARTS.NET

HOLIDAY POP-UP FEST | FRIDAY, DECEMBER 5 AND SATURDAY, DECEMBER 6
FEATURING 10 WOMEN-OWNED SHOPS

KATE SNOW: PLAY | JANUARY 8-FEBRUARY 6
OPENING RECEPTION 5-8PM FRIDAY, JANUARY 8

WALLFLOWERS | FEBRUARY 12-MARCH 5
Featuring the work of Jennifer Gleason, Joyce Morrow Jones, Janet Wade, Deni Ziganti, Gail Crum, and Karen Petkovic.
OPENING RECEPTION 5-8PM FRIDAY, FEBRUARY 12

ANNUAL JURIED EXHIBITION | MARCH 12-APRIL 3
OPENING RECEPTION 5-8PM FRIDAY, MARCH 12
Judges and submission details to be announced.

MEDICI
MUSEUM • ART

Open Wednesday through Sunday
11:00am-4:00pm

9350 East Market Street
Howland, Ohio 44484
www.medicimuseum.art
330.856.2120

Student Viewpoints

Join us for this virtual student art display in the 2021 Lorain County Region Scholastic Art Awards and Virtual Exhibit Presented by Nordson Corporation.

See how middle and high school students from Lorain, Erie and Huron counties view the world through their art.

www.stockerartscenter.com

Painting by Karla Jones,
Vermilion High School, Vermilion, Ohio

Nordson

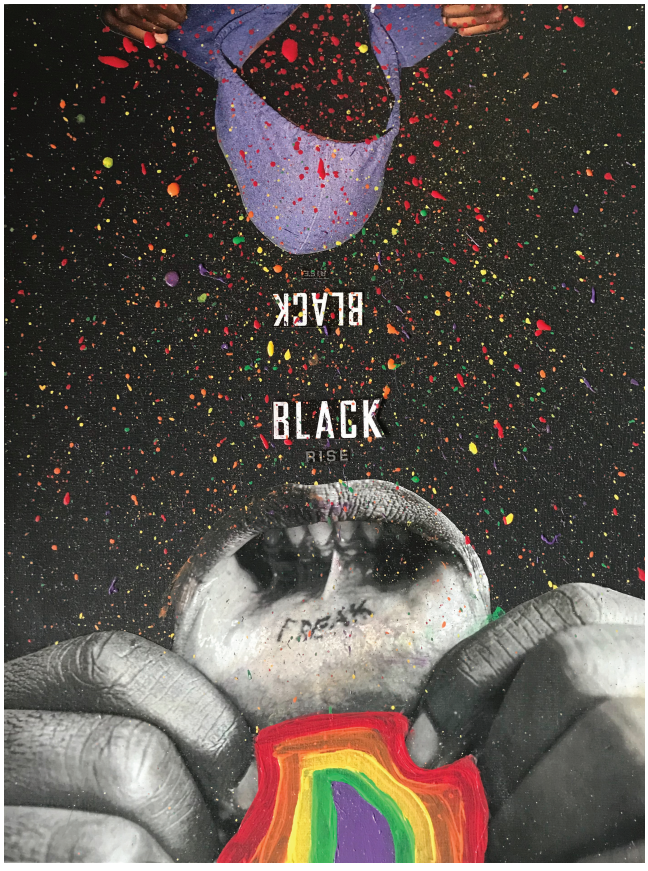
Stocker Arts Center
of Lorain County Community College

Lorain County Community College

And with support from the Stocker Trust.

Deep Roots Experience Presents Asia Amour's *From Art With Love*, and Explores Black-Owned Wineries

by David Ramsey



Asia Amour, Taste The Rainbow, 2020

Asia Amour's Puzzled, Part II was featured in CAN's 2020 benefit CARD Game, Cleveland Artists On Deck.

DECEMBER 5

Best Black Wine Competition—$35 for a ticket

Join us as we celebrate some of the best black-owned wineries on the East Coast. Sample wines, cast your vote, and a post-holiday, COVID-19 protected event. For questions, tickets, and more info, go to deeprootsexperience.com.

DECEMBER 30 TO JANUARY 20

Art Amour: From Art With Love is an exhibition displaying the works of Asia Amour. Her creative process delivers colorful images of love for self, community, and the journey of creation. Many Faces is an example of the work that will be displayed. The exhibition is free to attend, but it does require a mask in order to enter.

DEEP ROOTS EXPERIENCE

7901 Central Avenue
Cleveland, Ohio 44104
deeprootsexperience.com
216.815.5474

BEST BLACK WINE COMPETITION | DECEMBER 5

ART AMOUR: FROM ART WITH LOVE | DECEMBER 30–JANUARY 20

Valley Art Center Announces New Partnership

by Valley Art Center Staff

Artist Linda Merchant Pierce, owner and instructor at Silver Heron Studios, is part of a new partnership with Valley Art Center and Fairmount Center for the Arts, adapting to the COVID crisis by offering online classes available through both organizations.

AS A COMMUNITY-focused entity, Valley Art Center has long prioritized partnerships—from working with local community programs that bring our instructors to children and seniors with limited resources and educational options, to creating pop-up exhibitions and events at local businesses, to partnering with local schools. VAC has historically sought new and meaningful ways to connect with the region beyond the walls of our facility with our Artreach programs.

Now we are pleased to announce a new partnership with both Fairmount Center for the Arts and Linda Merchant Pearce of Silver Heron Studios!

As the business of teaching art in 2020 rapidly morphed in response to the pandemic, a challenge and opportunity emerged. It proved difficult to find talented and experienced instructors who were also comfortable teaching online. Adding to this puzzle, once instructors were secured, the task at hand was engaging a critical mass of students comfortable with online learning platforms in a sustainable economic model. An idea to collaborate was born during Zoom meetings between the directors of VAC and Fairmount Center for the Arts as they realized it was truly best for all to share resources and strategies.

FCA Program Director Brigitte Fiorille says; "Coming into fifty years for both, Fairmount and Valley Art Centers have been neighbors in the arts in location and community. Each has evolved through time to have strengths and offerings that are the best fit. It is wonderful to have the conversations in planning and to be joining resources with shared offerings that provide expanded opportunity for students and instructors."

Silver Heron Studios owner and instructor Linda Merchant Pearce was already offering oil painting classes at both institutions and was also proficient at creating painting demos and instructional videos. She was the obvious choice for instructor of this exciting experiment. Linda's classes will be held during the upcoming winter class session, and students will be able to sign up through the websites of either institution. Valley Art Center, in partnership with Fairmount Center for the Arts, is pleased to present this pilot class and looks forward to adding more to the palette of collaborative offerings in a variety of mediums.

VALLEY ART CENTER

155 Bell Street
Chagrin Falls, Ohio 44022
valleyartcenter.org
440.247.7507

Heights Arts *Posing the Question*, and More

by Amanda Bohn

Heights Arts Holiday Store, offering works of local artists, including glass, metal, ceramics, jewelry, prints, paintings, ornaments, holiday cards, and more, is open through December 30.

HEIGHTS ARTS presents its annual Holiday Store from November 1 through December 30 featuring local artists and their unique creations, including glass, metal, ceramics, jewelry, prints, paintings, ornaments, holiday cards and other unique, hand-made items. Heights Arts staff has worked to make sure that shoppers have a safe visit to the store, with more space for viewing and purchasing items.

Store manager Ann Koslow states, "With no fairs and shows this summer because of the pandemic, the artists in the Heights Arts Store are genuinely happy they've a place that they can count on to always present their work." Always thinking about Heights Arts' mission to connect artists with the community, Koslow will be featuring seven artists per week in the Holiday Store by displaying their collection of works in the windows. Shoppers and passers-by will see frequent changes to the windows as they walk to the movies or one of the Cedar-Lee restaurants.

For those wishing to purchase their gifts online, Heights Arts also provides the option of an online store. Shoppers will be able to purchase from home and receive curbside pick-up. According to Executive Director Rachel Bernstein, "This will be a critical year not only for artists, but for Heights Arts as well. The annual Holiday Store accounts for a significant portion of revenue for us, which, like many arts organizations, has suffered significant loss of visitors, contributions and revenue due to the pandemic." She is optimistic, however, that the community will recognize the impact Heights Arts and the artists it supports have made on the community, and will in turn support them by purchasing their work and making contributions.

In January, Heights Arts will present *Posing the Question*, which runs Friday, January 22 through Sunday, March 14. When Heights Arts initially conceived the exhibition last year, the concept was to present an election-season show that would respond to the political climate of 2020. That seemed a good bet to be a stimulating and relevant exhibition. The unwelcome arrival of the COVID-19 pandemic not only necessitated the rescheduling of the exhibition to January 2021, but also inspired an examination of what "political" means more broadly in this suddenly historical moment. When the killing of George Floyd in May spurred the protests around the Black Lives Matter movement, the need for Heights Arts to provide a forum for artists to respond seemed even more urgent. To that end, the Heights Arts exhibition community team assembled a variety of artists to do what artists do best: observe the world around them and respond creatively, with particular attention to the most pressing issues in the new year.

Running concurrently with the group exhibition, Heights Arts will feature a Spotlight show featuring Helen Liggett's *Fashioned in the Clay–Images from a Lost Time*. Liggett has an academic background as a teacher in the Architectural Studies Program at Kent State University and is also a photographer. Her exhibition "is a quiet exhibition about making pots and clay sculpture—standing in counterpoint to *Posing the Question*." Liggett started this exhibition several years ago when she went to take photographs of a group of female potters who had worked alongside each other for several years. Along with her academia and photography credits, Liggett is author to *Urban Encounters*, *design/REbuild* and the forthcoming *City Built by Hand; design/REbuild* and *City Built by Hand* are parts of projects and are sponsored by the Cleveland Urban Design Collaborative.

For more information on the Heights Arts community programs and events, including potential house concerts, gallery performances and outreach, please visit heightsart.org.

HEIGHTS ARTS

2175 Lee Road
Cleveland Heights, Ohio 44118
heightsarts.org
216.371.3457

HOLIDAY STORE | NOVEMBER 1-DECEMBER 30
OPEN 1-7PM MONDAY, THURSDAY, FRIDAY, & SATURDAY, 11-5PM SUNDAY
OPEN DAILY BEGINNING DECEMBER 1
Check the website for any changes in hours.

POSING THE QUESTION | JANUARY 22-MARCH 14
OPENING RECEPTION TBD | EKPHRASTACY TBD

SPOTLIGHT: HELEN LIGGETT | JANUARY 22-MARCH 14
OPENING RECEPTION TBD | EKPHRASTACY TBD

South Concourse Gallery Opens at Judson Manor: Partnership with AAWR Yields New Art Space

by Elaine T. Cicora

Anthony Eterovich, City Reveries, oil on linen, 1983, 40 X 60 inches

Phyllis Seltzer, Interplay, heat transfer print, 1993, 32 X 36 inches

LIKE MANY GOOD THINGS, the recent collaboration between Judson Manor and Artists Archives of the Western Reserve (AAWR) was launched over lunch.

Judson Manor resident Mark Corcoran had invited his friend Kelly Pontoni for a meal at the historic residence in the heart of University Circle. During a post-prandial stroll through the beautifully restored gem, Kelly, AAWR's collection registrar, found herself particularly drawn to the recently remodeled South Concourse. When Mark, who serves as chair of the Manor's house committee, told her there had long been hopes of using the concourse as a gallery, the table was set for an artful partnership.

With the enthusiastic approval of Mindy Tousley, AAWR's executive director, the transformation of the South Concourse into a satellite gallery was soon accomplished. The first exhibition, *City Reveries*, opened October 2 and will run through the end of December. The show, which complements *Bridges and Barriers*, on view at AAWR through November 19, features seventeen pieces by five archived artists: Phyllis Seltzer, Jennie Jones, Anthony Eterovich, Moses Pearl, and Moses' son, Stuart Pearl. Three additional shows will follow, opening approximately every twelve weeks, through 2021.

"The reaction from the residents has been enormously enthusiastic," says Mark. "There are so many vibrantly-colored pieces in the show, it has added a whole lot of life to the building!"

Judson Manor joins a long list of AAWR's satellite galleries, which includes Cleveland State University, American Greetings, the Beachwood Community Center and the Lakewood Public Library. "We have an enormous collection—more than 10,000 pieces from more than eighty Ohio artists—and only about 1,000-square-feet of gallery space," Mindy explains. "So community partnerships are key to providing more access to the public."

In addition to the visual pop, the show has proven personally meaningful for a number of Judson Manor residents, a group well-known for its devotion to, and support of, the arts. "While we were hanging the show, everyone was so engaged," says Kelly. "Some of them knew some of the artists, and others were curious about the connection between Moses and Stuart Pearl, so there was wonderful dialog. And the pieces themselves, with their focus on Cleveland and its architecture, offer a richness of memory and experience that really speaks to this audience. Especially in this time of COVID, it's a good thing to be able to immerse yourself in something beautiful."

"For me, this has been a fantastic partnership," Mindy agrees. "Judson Manor is a community of art lovers. It's a win-win for everybody."

For more information about Judson Manor visit judsonsmartliving.org or call 216-532-1351.

THE SOUTH CONCOURSE GALLERY AT JUDSON MANOR

1890 East 107th Street
Cleveland, Ohio 44106

Roots to Love Celebrates Black Men and Fathers at Framed Gallery

by Stacey Bartels

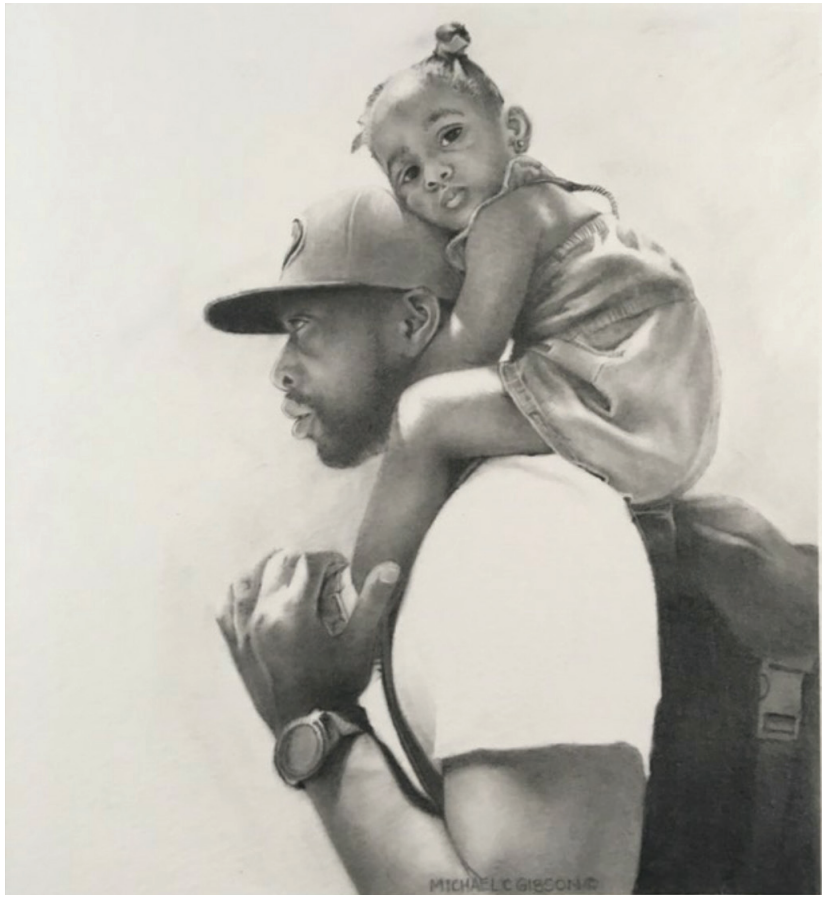
FRAMED GALLERY continues exhibiting and selling works of African American artists, and—in new ways—adding to the dialog and the evolution of artistic traditions.

On Friday, December 4, Framed presents a new exhibit, *Roots to Love*. The exhibit celebrates Black men and fathers. It is a group show featuring works of Charly Palmer, Evita Tezeno, Joyce Owens, Gerald Griffin, Chukes, Tiffani Glenn, and others.

Additionally, Gallery Director Stacey Bartels has introduced the idea of "The Black Cube," and invites artists to participate by responding to the idea and sending images of their exhibits to her.

"The Black Cube is a shared communal idea to transform the traditional white cube space into a black cube space. This seemingly simple idea questions the authority of the white cube as a place in which art is consecrated," Bartels says. "The Black Cube is an idea that we place in the commons: in other words, something that we invite all to participate in. The model is simple: a space in which the walls and ceiling are black. That is the only rule. We seek to invite you to share your exhibits with Stacy Bartels who will select curated exhibitions under her Umbrella of The Black Cube. Please submit exhibition images and press releases to staceybartels20@gmail.com."

The first artist participating in The Black Cube is Serge Attukwei Clottey from Accra, Ghana. Working primarily in sculpture, photography, installation, and performance, Attukwei Clottey has received international acclaim and recognition for his radically unique revisioning of scrap materials. Often working with discarded plastics found near his home, he shapes, cuts, weaves and binds trash into vibrant and vital reimagined art objects. Tactile and formally beautiful, Attukwei Clottey's sculptures, installations, garments and masks point to the [unstoppable] human need to create. He has had solo exhibits around the world, including in Los Angeles, New York, Berlin, Milan, and Dubai. In 2021, he will exhibit at Steve Turner Gallery in Los Angeles and China Art Objects Galleries in Mérida, Mexico.



Artist Michael Gibson will exhibit in *Roots To Love*, opening December 4 at Framed Gallery.

FRAMED GALLERY
15813 Waterloo Road
Cleveland, Ohio
framedgallery.net
216.282.7079

ROOTS TO LOVE | OPENING DECEMBER 4

The Year of the Loom

by Jessica Pinsky

Praxis's Digital Weaving Lab is located in the house adjacent to the main workshop.

Looms in the house!

AT OUR OPENING board meeting in February, the Praxis Fiber Workshop Board of Directors agreed, "It's the year of the loom!" It has been the year of the loom indeed, despite all of the twists and turns we've faced getting to this point.

Since 2018, Praxis has been planning the opening of the Digital Weaving Lab. Located in the house adjacent to Praxis, the Digital Weaving Lab houses three computer-assisted looms and will soon be the home of a TC2 Jacquard Loom. The TC2 (thread controller 2) loom is a sophisticated machine that allows the handweaver to have control over every intersection of warp and weft in the cloth, in turn expanding the possibilities for pattern and design.

The TC2 loom will not only complete the Digital Weaving Lab, it will draw weavers from all over the world to Praxis and to Cleveland. Currently, there are no facilities in North America outside of universities where weavers can rent independent time on a TC2. By introducing the TC2 to the Midwest region, and offering time and instruction in jacquard weaving to our vibrant community of artists and designers, we will activate the huge interdisciplinary potential of the technology.

When the pandemic shutdown began in March 2020, our goal of purchasing a TC2 felt distant at best. However, with an incredible fundraising campaign and the support of our community near and far, we successfully purchased the loom and are preparing for its arrival and installation later this year. We are now accepting applications for residencies in the Digital Weaving Lab in 2021, and look forward to sharing more upcoming news soon!

PRAXIS FIBER WORKSHOP

15301 Waterloo Road
Cleveland, Ohio 44110
praxisfiberworkshop.org

This Is Not Public Art

by Amy Callahan

Damage caused by a car that ran off the road on Waterloo, plowing through a concrete bench and a concrete planter before crashing into Six Shooter Coffee—the second time the Waterloo Arts District coffee shop was hit by a car in the last year.

NOPE, that is not a sculpture. It is the ravages of a car that came off the road, plowed through this concrete bench, and upended a formidable concrete planter before taking out the right half of Six Shooter Coffee, a couple doors down from Waterloo Arts. It was 7:30 in the morning and the shop was open, but miraculously no one was hurt, not even the driver. A few more feet to the left and it would have hit the middle support of the building: the guy slinging biscuits, and possibly the whole building, would have collapsed. It was freakishly the second time within a year that Six Shooter was hit by a car, even after moving to a new location on Waterloo Road. This past year, I have been increasingly bothered by the traffic in the Waterloo Arts District—by both the noise and the anxiety created when cars speed past. Last spring when we were newly into the pandemic, there was general talk about the increasing traffic speed, which was attributed to empty roadways and fewer tickets being given, although I don't know if that was true. The problem of our streets being uncomfortable for anyone but drivers may, in part, be due to COVID-19 behavior, but the root of the problem is that we have abdicated our public space to cars; and we all pay for it in so many ways, especially the East Side neighborhoods. We have traded nice places to live for efficiency.

Letting the East Side languish is incredibly expensive in the long run for Cleveland, and also for Cuyahoga County. It's like having a hotel and only renovating half of it. Over the years, millions and millions of dollars have been lost by

WATERLOO ARTS

15605 Waterloo Road
Cleveland, Ohio 44110
artscollinwood.org
216.692.9500

neglecting these neighborhoods. The expense of sprawl, on the other hand, is catching up to us, with suburbs being unable to keep up with failing infrastructure before COVID. Now the problem is exacerbated as those cities are looking at shortfalls for years to come. The City of Cleveland, just like any other city, has the potential to be much more profitable than any suburb, simply because of density and the lower cost of infrastructure. That's why the insatiable demolition of properties on the East Side is so short-sighted. In demolishing buildings, you are getting rid of the ability to profit off of the one thing a city has—land, and you are simultaneously lowering the profitability of the surrounding buildings by creating vacant, unwalkable neighborhoods. Even in its depressed state, though, the small commercial spaces on the East Side are surprisingly valuable. There is a simple value per acre calculation you can do to compare properties, and I recently calculated the value per acre of the Walmart in Mayfield Heights with the Millard Fillmore Presidential Library, a small two-story bar on Waterloo Road—with the Walmart coming in at $1,150,000 and the Fillmore at $1,376,000.

But how do we reinvest in these neighborhoods to create thriving urban ecosystems that are healthy, beautiful places to live? There are many things that can be done, but one thing that we know works is investing in the arts. It will not fix all the problems, but it has been shown time and time again to be a catalyst for development—so much so that arts revitalization has a negative connotation for some because gentrification is so likely to follow. It doesn't make sense to blame the arts for this problem, though. The arts help to make neighborhoods nice to live in, and our goal must be to make all of our neighborhoods good places to be. We do, however, need channels for people living in these neighborhoods to build wealth and not be penalized for their neighborhood prospering. There are some things that can be done to mitigate those issues.

One thing we should not spend our time and money on is putting larger, faster roads in our city—like Cleveland's Opportunity Corridor. The cost of these enormous projects is so large that it is beyond meaning for most of us. To put it in perspective, for the total cost of the Opportunity Corridor, we could give 800 Cleveland artists $20,000 a year for twenty years and still have $11,300,000 left over to run the program. Spend a little time imagining the impact of that investment. Of course, the money is not fungible so there is no choice to spend that money on the arts; but it is public money and that means it is our money, and we need to start asking questions about how we are investing our money and what kind of return we are seeing on that investment.

Huddled Around Our Electronic Hearths, With an Ache to Touch

by William Busta

WE HUDDLE around our electronic hearths, looking at each other through the flames, with an ache to touch. When we rise, we look around at walls that enclose, finding safety in contemplative ways, uneasily worshipping these melancholy days.

There is an important question that the William Busta Gallery and its projects have asked over and over and over: As artists and curators living in 2020 in the region that many of us call *Cleveland*, is there some way that we can comment upon the human condition that contributes in any significant way to the conversation of ideas that circles the globe and informs the future of humanity?

Years ago, one of the directors of the Cleveland Museum of Art questioned the importance of the early modernist Cleveland painter and sage, William Sommer—wanting to know, in particular, who he influenced, who were his followers, and what school or movement he founded. At the time, there was not a ready answer, but later scholarship found a flow of color and light that passed through generations, even to Edwin Mieczkowski and Richard Anuskiewicz. Still, the question was solid. A significant measure of the importance of an artist extends beyond and beside any lauds of individual genius—it has to do with how their work changed a community of artists and how that community of artists changed the larger community in which they lived, and how that community had an impact on the world.

Having worked in retrospective for any number of artists, I always want to know which artists, active here, have been an influence; which artists, active here, were their best students and whose work they admire. More often than not, the artists who I talked to had nothing to say.

To whom do our artists listen? To whom do they speak?

My best wish is for our artists to talk to each other, to challenge each other, to be critical of each other, to lift each other, and to embrace each other.

I don't have a date when William Busta Projects will open in Waterloo. There's a good chance that it will be when this issue hits the streets. As I write, renovations continue. As I wrote earlier, this will be an office with some space to exhibit art—not a gallery. Hours, during exhibitions, will be Thursday through Saturday, noon to 5:00pm.

PREVIOUS PAGE: Michael Loderstedt, Corner Car, color photograph, 2020. ABOVE: Kristen Cliffel, Shelter in Place, 2020, low fire clay, glaze, polychromed hand carved wood, ink, 37 x12 x10 inches.

WILLIAM BUSTA PROJECTS

15515 Waterloo Road
Cleveland, Ohio 44110
williambustagallery.com

Mauersberger and Graham: *Screenscapes*

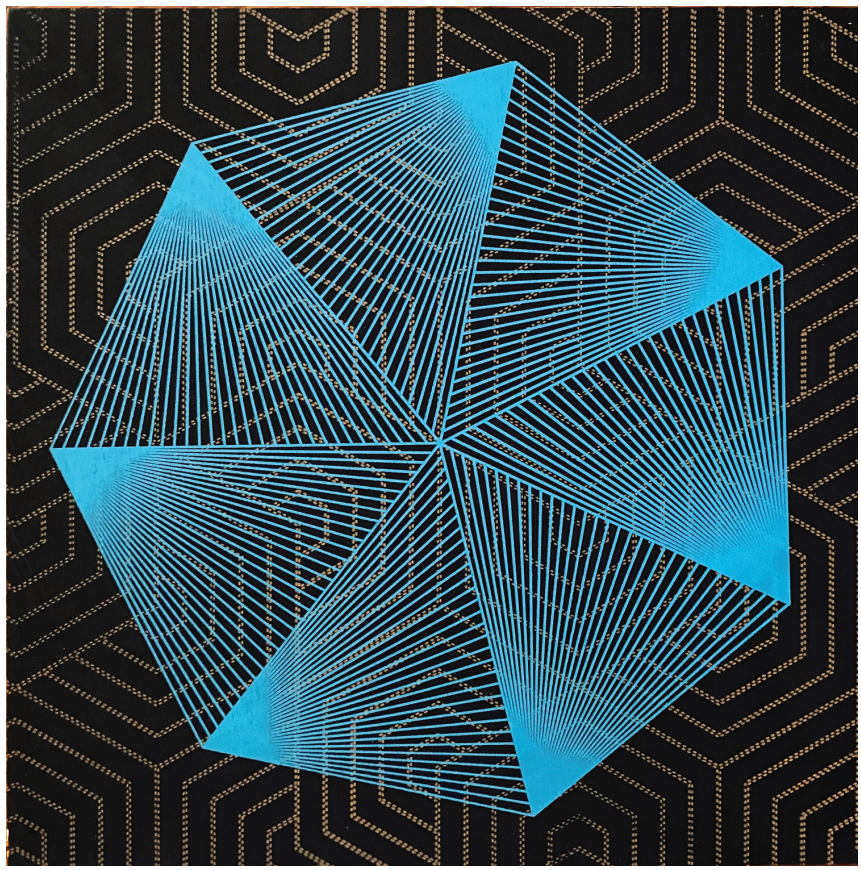
by ArtNeo Staff

ARTNEO'S CAN Triennial exhibition prize was awarded to Christine Mauersberger in July 2018. The opening of the exhibition was set for May 2020, but the COVID-19 lockdown temporarily paused the show. We are pleased to announce the exhibit has been rescheduled for November 20 to February 19.

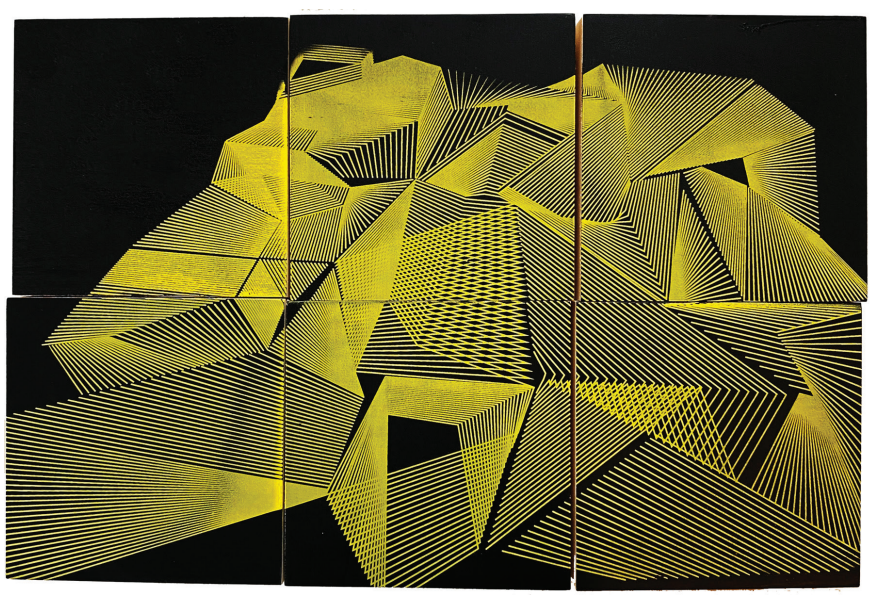
CAN Journal spoke to Mauersberger earlier this year when she and Evan Graham, her artist collaborator, were in the process of creating new work. Then, as now, they continue to use silkscreen printing as a method to create singular artworks. They have recently migrated from printing on paper to printing on wood.

The silkscreen prints in this exhibit are monotypes. Mauersberger designs the imagery in a vector program and Graham edits. Together, they make decisions about image placement and color, while considering anticipated outcomes. Their collaborative prints evoke vibrational patterns and harmonic shapes at various proportions, from small five-inch square tiles to large five-foot-long wood panels.

The gallery is open during each Third Friday from 5:00pm to 8:00pm, during shopping events every Saturday throughout the holiday season from 11:00am to 4:00pm and by appointment. Contact Dan Bush at info@artneo.org to make an appointment.



C, Christine Mauersberger, screen print on wood, 8 X 8 X 1.5 inches, 2020



Tectonic Blocks, Christine Mauersberger, screen print on wood, 10 x 15 x 1.5 inches, 2020

ARTNEO

1305 West 80th Street, Suite 016
Cleveland, Ohio 44102
artneo.org
216.227.9507

New Year, New Exhibits!

by Hilary Gent

ABOVE: Justin Brennan, seen in his studio, will exhibit new works at HEDGE Gallery January 15 through March 5. LEFT: Justin Brennan, Two Brothers, oil and enamel on canvas, 48W X 51H X 2.5 inches, 2020.

HEDGE Gallery is looking forward to a compelling new year! We will be kicking off 2021 with an exhibition of Justin Brennan's prolific paintings.

Justin has been producing a multitude of works in his eclectic mix of mediums: oil paint, oil stick, enamel, collage, latex and spray paint. Themes of Pop Art-inspired portraits were evolving in 2019, but as COVID-19 became a reality in March of 2020, Brennan's work became influenced by in-depth self-reflection. Feelings of unrest inspired his painting styles to bounce from frantic mark-making to controlled strokes; and as the pandemic worsened, the work only got more personal.

Soon a series of portraits developed based on the artist's face and those of loved ones, rather than found imagery. Justin also created a series of narrative paintings with symbolism, exposing personal-life issues such as mental-health struggles and addictive qualities. His recent neo-expressionistic paintings depict human figures, loosely painted in strident parodies, with underling commentary on current urban culture.

General Maintenance, featuring new paintings by Justin Brennan, will be on view January 15 through March 5.

The gallery is also thrilled to present our third annual printmaking spotlight exhibition, which will feature new work by artists Karen Beckwith and Amber Ford. This exhibit, opening on March 19, will focus on the evidence of existence with an influence of photography on the printmaking process.

HEDGE GALLERY

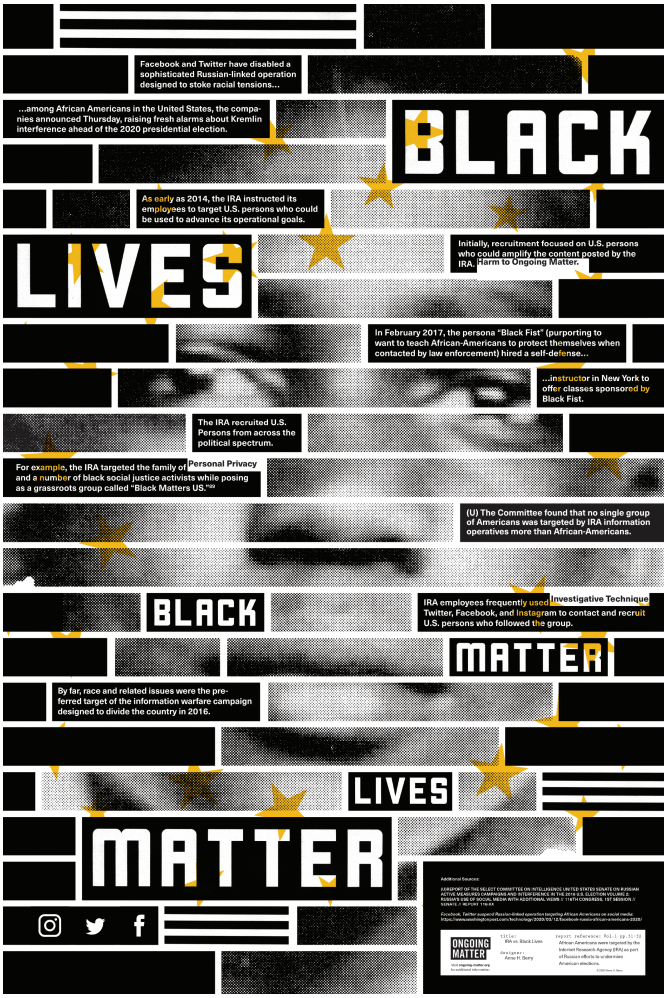
1300 West 78th Street, Suite 200
Cleveland, Ohio 44102
hedgeartgallery.com
Facebook: HEDGE Gallery
216.650.4201

JUSTIN BRENNAN: GENERAL MAINTENANCE | JANUARY 15-MARCH 5

KAREN BECKWITH AND AMBER FORD: PRINTMAKING SPOTLIGHT | MARCH 19-TBD

Ongoing Matter: Democracy, Design and the Mueller Report

by The Galleries at CSU Staff


Facebook and Twitter have disabled a sophisticated Russian-linked operation designed to stoke racial tensions...
...among African Americans in the United States, the companies announced Thursday, raising fresh alarms about Kremlin interference ahead of the 2020 presidential election.
BLACK
LIVES
As early as 2014, the IRA instructed its employees to target U.S. persons who could be used to advance its operational goals.
Initially, recruitment focused on U.S. persons who could amplify the content posted by the IRA. Harm to Ongoing Matter.
In February 2017, the persona "Black Fist" (purporting to want to teach African-Americans to protect themselves when contacted by law enforcement) hired a self-defense...
...instructor in New York to offer classes sponsored by Black Fist.
The IRA recruited U.S. Persons from across the political spectrum.
For example, the IRA targeted the family of Personal Privacy and a number of black social justice activists while posing as a grassroots group called "Black Matters US."
(U) The Committee found that no single group of Americans was targeted by IRA information operatives more than African-Americans.
BLACK
IRA employees frequently used Investigative Technique Twitter, Facebook, and Instagram to contact and recruit U.S. persons who followed the group.
MATTER
By far, race and related issues were the preferred target of the information warfare campaign designed to divide the country in 2016.
LIVES
MATTER
ONGOING MATTER

IRA vs. Black Lives, Anne H. Berry. Vol. 1, pp. 31–32 // African Americans were targeted by the Internet Research Agency (IRA) as part of Russian efforts to undermine American elections.

THE GALLERIES AT CSU are pleased to present *Ongoing Matter: Democracy, Design and the Mueller Report* for the Fall 2020 semester. We are excited to reopen to students and the public with this timely exhibition.

The United States presidential election of 2016 has emerged as one of the most consequential political moments in modern history. Though it is challenging to capture the depth and breadth of the election results, or the events leading up to and following election day, the Report on the Investigation into Russian Interference in the 2016 Presidential Election, also known as the Mueller report, helps lay the foundation.

In spite of the significance of the Mueller report, the dissemination of the report's content, and the general public's interest in it, there are barriers to reading the entire document: its length, verbiage and redactions. As a result, the average American citizen may not have an informed sense of the gravity of our current political crisis, the effects on our democracy, and the security of our elections. It is more important than ever for Americans to grasp what has happened.

As designers who understand the power of words, we've taken the opportunity to bridge the gap between the public's interest in the Mueller report and the public's ability to access it. Consequently, we are bringing the Mueller report's words to life in ways that are both informative and visually engaging, while holding true to the text of the report. Other than a timeline provided to help viewers understand the timing and sequence of events, all text and content comes verbatim from the Report on the Investigation into Russian Interference in the 2016 Presidential Election.

We hope this series of posters provides an entry point for learning about the significance of the Mueller report. More importantly, we want to see the project evolve and take on a life of its own, developing into a repository of design contributions—from creative professionals, educators, and students—that highlight content from the report.

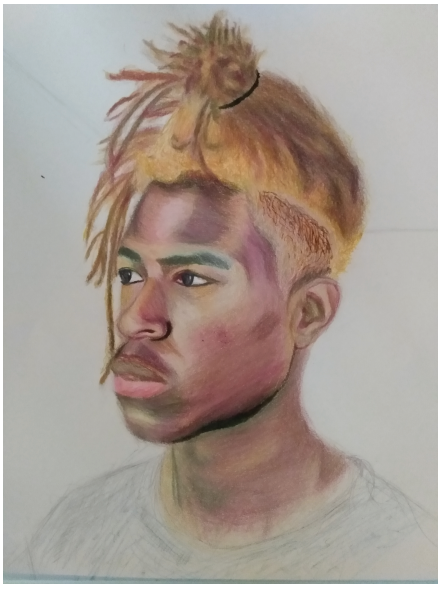
The exhibition *Ongoing Matter* functions as a living showcase of current political artifacts. It documents the significance of this particular moment in time from the 2016 presidential election to the present. As graphic artists and designers, the collaborators in this project see their participation as a kind of emancipation: using the art of communication to reveal, inform, and propel viewers to action, thereby preserving democracy, protecting integrity, and sharing knowledge.

The Galleries at Cleveland State University gratefully acknowledge funding from the College of Liberal Arts and Social Sciences at CSU, the Ohio Arts Council, Indiana University's Arts and Humanities Council, the New Frontiers in the Arts and Humanities Program at Indiana University, Indiana University—Bloomington Grant-in-Aid Program, an anonymous donor, and contributions from CSU faculty, staff, and community supporters.

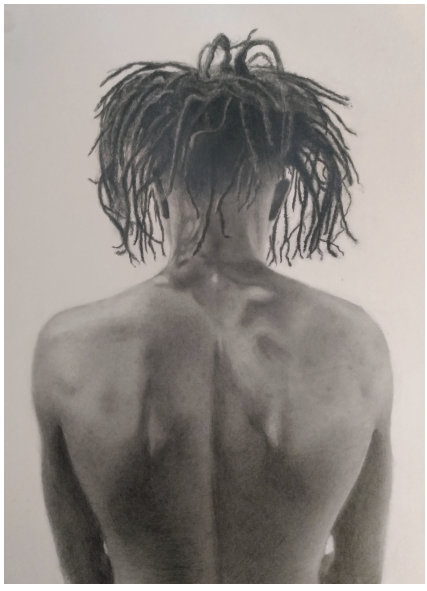
THE CLEVELAND STATE UNIVERSITY ART GALLERY

1307 Euclid Avenue
Cleveland, Ohio 44115
csuohio.edu/artgallery
216.687.2103

Finding the Light at Edward E. Parker Museum of Art



Theadis Reagins, Self Portrait



Theadis Reagins, Contemplation

Serigne, The Dream

IT FEELS LIKE FATHER TIME has sped up the clocks in an attempt to devour the year 2020. Although we know better, it's hard to believe that the holiday season is already upon us! How did the seasons pass by so quickly? With everyone preoccupied with sanitizing, maintaining social distance and staying safe and informed, our focus wasn't on time.

Although the months have seemed to fly by, there have been moments when time seemed to slow down. The news cycle has been overrun with violent confrontation, murder, and COVID-19 updates. Intolerance and hate are out of control, and without a collective effort, it will only get worse. Facing our differences may be uncomfortable, but it creates dialogue. Wearing a mask is uncomfortable, but it can save lives—so just do it!

Since reopening the museum, we have kept our group activity numbers to a minimum, with success. As a result, we have decided not to restart the monthly exhibitions at Shinn House Galleries. If you are interested in showing at Shinn House, Ed Parker is still accepting portfolios for consideration in future shows. As mentioned in our last *CAN* installment, we have initiated a virtual artist showcase to fill the void created by suspending the Shinn House exhibits; each showcase will include biographical information on the artists, links, and selected images of their artwork. You can find the showcases on display at the museum and on our Facebook page.

As we close out 2020 and usher in the new year, EEPMOA will be focused on expanding our arts programming and creating a calendar of events for 2021. We would like to establish partnerships and find creative new ways to engage residents and other members of the art community. We are excited to begin developing these ideas and welcome suggestions, collaboration, ideas, and input.

We will be celebrating Black history throughout the month of February. Expect autobiographies, artwork, puzzles, games, verbal and visual presentations, and a focus on lesser-known Black history facts. We will post additional information on our website and social media pages as the month draws near.

Free art classes are offered to seniors every Tuesday and Thursday evening from 6:00 to 8:00pm. Students are currently working with clay and Conté, and painting with acrylics. All skill levels are welcome. All participants are required to wear face masks and practice social distancing during class. If you are in the area, please stop in and see us. The museum is open Monday through Friday, from 10:00am to 3:00pm. For visitation outside of normal business hours, please call for an appointment. Remember, "Think Art for Social Development!"

EDWARD E. PARKER CREATIVE ARTS COMPLEX/ SNICKERFRITZ CULTURAL WORKSHOP FOR THE ARTS

13240 Euclid Avenue
East Cleveland, Ohio 44112
eepmoa.com
216.851.6910

LCCC Stocker Center Presents Virtual Exhibits

by Beth A. Bryan, gallery and operations coordinator

THE BETH K. STOCKER ART GALLERY of Stocker Arts Center at Lorain County Community College will be hosting virtual slideshows and exhibits through Spring Semester 2021. Currently on view as slideshows are the student entries that would have been in the gallery in April and May of 2020. These slideshows, which will be added to as the year progresses, can be accessed at lorainccc.edu/stocker/beth-k-stocker-art-gallery/.

As the Lorain County Region Scholastic Art Exhibit Affiliate and Art Gallery host, our first virtual gallery exhibit will be the *Lorain County Region Scholastic Art Exhibit*. The exhibit will go live on January 19 and remain up through April 19. The exhibit will have the feel of visiting a gallery—with gallery rooms and zoom-in options—to give viewers the opportunity to look closely at every work accepted into this exhibit. After that, the *Lorain County Community College Spring Student Exhibit* and *Portfolio Exhibits* will be online to view in April and May.

Michelle Zhang, Gold Medal winner in the National American Vision 2020 Scholastic Art and Writing Awards. Lake Ridge Academy. Instructor Timothy Callaghan

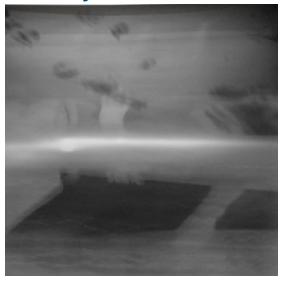
LORAIN COUNTY COMMUNITY COLLEGE BETH K. STOCKER ART GALLERY

Stocker Arts Center
1005 North Abbe Road
Elyria, Ohio 44054
lorainccc.edu
440.366.4040

30th Anniversary
Diversity ▪ Inclusion ▪ Innovation ▪ Community
McDMA

February 26 - April 3, 2021

Amy Theiss Giese



Zac Benson

James Shawn Crum

The John J McDonough Museum of Art | Tuesday through Saturday, 11am until 4pm | The museum is open to the public with new COVID-19 safety guidelines in place and admission is free | For more information please call 330.941.1400 | mcdonoughmuseum.ysu.edu
Find us on Facebook | Instagram | Twitter | 525 Wick Ave | Youngstown | Ohio | 44502

YOUNGSTOWN STATE UNIVERSITY Cliffe College of Creative Arts

DEPARTMENT YOUNGSTOWN STATE UNIVERSITY

Ohio Arts COUNCIL

High Art Fridays Connects by Recycling Plastic Waste into Art

by Ron Shelton

LEFT: Hat by Chester Hopkins Bey, as seen in HAF Connects at RampArts Gallery.
ABOVE: Installation view of hats exhibited at RampArts.

HAF CONNECTS: *The Sustainable Art of Plastics* began in 2019 under the auspices of the Urban Bright Art Residency at Art House, Inc. Ron Shelton, artist and publisher of the online arts magazine High Art Fridays (HAF), engaged 23 energetic third graders about how plastics are invading our culture, our environment, and our lives. The theme of this project was centered around a 24-inch tall, hand-built wire cone frame with an approximately 9-inch diameter. Each of the students built a frame, then embellished it with everyday household items made of plastics. The pile of plastics that covered the classroom floor came in a myriad of shapes, sizes, colors, and textures; the students decorated each of their cones into what later became known as "Art Hats." This project eloquently portrays how plastic is wreaking havoc across our planet.

With the support of both the Cleveland Foundation's Minority Arts and Education Fund (MAEF) and The Ohio Arts Council, HAF Connect reached across borders to engage artists from Ghana, South Korea, and El Salvador.

"Plastic. It's everywhere," says Cathi Lehn PhD, of the City of Cleveland Mayor's Office of Sustainability. "Just look around your home, your car, and your school and office, and you will find plastic. Plastic has many properties that make it useful for a variety of different purposes. It is lightweight, strong, waterproof, and inexpensive. There is, however, a cost to these benefits, and that cost is the impact on our environment, our wildlife, and our health from plastic pollution."

Due to the COVID-19 pandemic, workshops for the Art Hats became virtual, with the result being an exhibit at RampArts Gallery at the 78th Street Studios in Cleveland. The debut featured eleven artists, including participants from Ghana, South Korea, El Salvador, and Los Angeles, alongside seven professional Northeast Ohio artists, including The Visit Arts Collective. With the assistance of Sustainable Cleveland manager Cathi Lehn and co-founder and Executive Director Nicole McGee of The Upcycle Parts Shop, we presented a "Stand Apart Hat Parade" on October 10. Starting at The Upcycle Parts Shop on St. Clair Avenue, this socially-distanced sidewalk parade was a safe and festive way for the local community to show off their wild and festive plastic-embellished headgear as they strutted down St. Clair.

The HAF Connects Art Hat project will close out the year with a final exhibition at Art House, Inc. at 3119 Denison Avenue in Cleveland. The show will open on December 10 and will run through January 2021. It will feature nearly sixty works created by the original Denison Elementary School third graders; international, national, and local artists; and participants of the four community-based virtual Art Hat workshops.

To order, please go to: reshats.com/product/haf-connects-art-hat-catalog/

A Winter Wonderland!

by Kim Baxter

LEFT: Jewelry by Kim O'Neil. ABOVE: Delinda Mariani, Enameled wall panel, 12x12 inches.

FROM THE HOLIDAYS to Valentine's Day and beyond—Flux Metal Arts still CELEBRATES the seasons! Many of the region's holiday artist sales are cancelled this year; however, our Artisan Gallery is OPEN for safe shopping year-round. Why wait until Black Friday to explore and shop local? Our gallery is filled with fresh, fun and unique gifts for you right now! Featuring over twenty of your favorite local jewelry and enamel artists from across Northeast Ohio, a clean and safe gift-shopping experience awaits you. Discover a wide variety of locally-made jewelry and metalwork: each piece resonates with the inspired touch of the artist's hand.

Ready to create your own gifts? Join us in the studio for a private class for you and your group. Select from a range of fun, instructor-led classes that include the supplies you want, and access to all the tools you need, to complete those special gifts. Select from a variety of jewelry designs, ornaments, and even tools to make your own gifts.

Rest assured: you can learn safely at Flux Metal Arts. Masks are currently required, and in-studio class size has been reduced to six students. All of our tools and workbenches are freshly sanitized. A camera above the teaching bench projects onto a wall-mounted 55-inch TV, allowing students to clearly view demonstrations close up, while comfortably maintaining social distancing. We have a variety of in-studio classes to select from, including our popular Introduction to Jewelry & Metalsmithing, enameling, metal casting, and more. A growing list of live online classes via Zoom is also available. Be sure to check our website for our ever-changing class schedule.

Even during these strange times, our mission remains the same. We will continue to offer a wide variety of comprehensive classes and workshops in jewelry making and metalworking for students and artists of all levels. We encourage creativity and exploration, and celebrate our diverse artistic community.

Whether browsing our gallery for unique artist-made jewelry, or making your own, you can be wondrously creative at Flux Metal Arts. Visit fluxmetalarts.com for current hours, a complete list of classes, and virtual events.

FLUX METAL ARTS

8827 Mentor Avenue, Suite A
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Navigation: Lake Erie - Great Lakes

by Anna Tararova

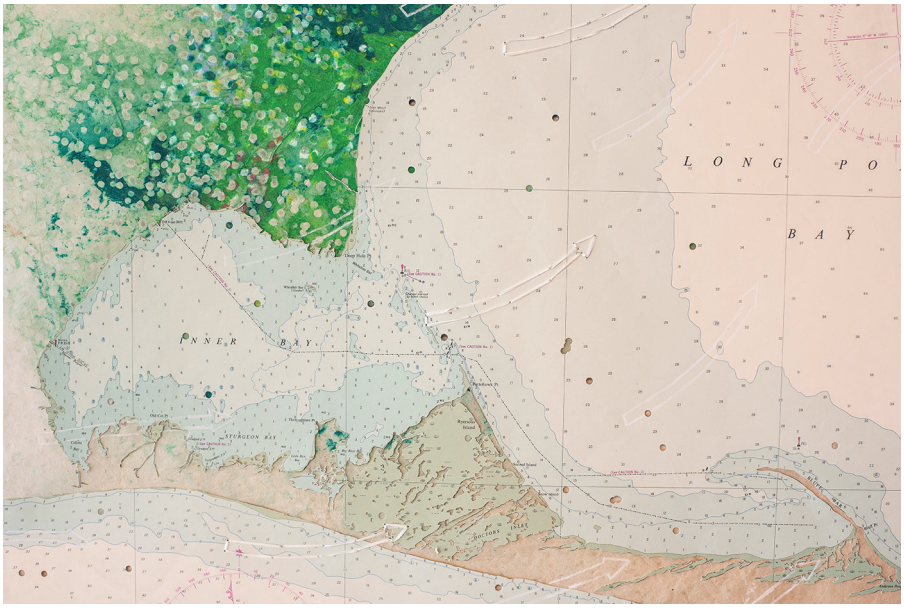
Timothy Frerichs collecting algae.

TIMOTHY FRERICHS has spent the past 25 years using his artwork to address the impact humans have on the environment. His current work addresses human activity as the dominant influence on the environmental problems plaguing Lake Erie and the Great Lakes system. Frerichs writes:

> *Climate change coupled with other human manipulations are altering the Great Lakes system at an unprecedented level. Multiple points of pollution, invasive species, lake level fluctuations, heavy trade traffic, and over-fishing are all dramatically impacting the health and future of the Great Lakes. The rising temperatures of the Lakes are already having notable tangible effects: less ice coverage during the winter, significant toxic algae blooms in Lake Erie and Lake Superior, higher lake evaporation rates, and habitat impacts on the (remaining) native flora and fauna. This has affected the Great Lakes area negatively with regional, national, and international consequences. Combined, Lake Erie, Lake Superior, Lake Michigan, Lake Huron, and Lake Ontario contain 20% of the earth's freshwater in the world's largest freshwater system. Needless to say, the Great Lakes system is one of the most valuable resources for the North American Continent and their future health is interlinked with ours.*

It is important to Frerichs to create his work as sustainably as possible. He sources materials locally and often finds creative ways to use the objects he has picked up along the coastline of Lake Erie. Even the frames he uses are made from flotsam wood. Frerichs uses kozo, mitsumata, and milkweed fibers to create delicate translucent papers which he stencils with blue and green recycled linen paper pulp to re-create satellite images of algae blooms caused by agricultural and residential herbicide and pesticide run off. Even the algae itself is collected and used as a drawing material. Some of the handmade paper-pulp paintings are collaged with fragments of vintage Lake Erie maps and embroidered with plastic thread, from balloons found along the shore. The embroidered arrows reference surface currents directing the trash and algae bloom in the lake. Frerichs' work investigates representations of human interaction with the natural world. He is inspired by the ways we map our environment: using a sounding weight to create maps of the sea floor for nautical charts, drawing astronomical charts, taking hallucinogenic mushrooms to alter perception.

Frerichs is a professor of art in the Department of Visual Arts and New Media at SUNY Fredonia. He has received numerous awards, and his drawings, prints and multimedia work have been widely exhibited nationally and internationally.



TOP LEFT: Erie maps Eastern, (detail): part of installation main group, handmade Mitzumata, recycled linen, pulp-painting with blow-outs, collage with vintage Lake Erie map, sewn balloon thread, perforation of paper, 30 X 40 inches, 2020.

BOTTOM LEFT: Bloom 1, Artist book, handmade recycled hemp/cotton paper, Lake Erie Algae, Milkweed paper, found wood, cord, balloon thread, fishing line, beeswax, woodcut, 11 X 8.5 X 1 inches, 2019-20. Most all materials sourced from Lake Erie.

His artwork is included in national and international public and private collections. Frerichs is one of three recipients of Global Warming Art Project grants from the Arts Services Initiative of Western New York, Inc.

The *Navigation: Lake Erie - Great Lakes* project is a traveling exhibition and installation addressing how climate change is impacting Lake Erie and the Great Lakes system. The exhibition will be on view at the Morgan Conservatory gallery from February 12 to March 19 and will travel around the Great Lakes region, as well as internationally, to Anadolu University, Eskisehir, Turkey. It will be accompanied by a series of talks by scientists and experts in the fields of environmental science and pollution.

To learn more, visit timothyfrerichs.com

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FEBRUARY 12-MARCH 19
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In-Person Exhibits at Art House

by Laila Voss

ALTHOUGH most of our programming remains virtual, creative energy continues to thrive under Art House's domed roof. Once doors began to reopen in May, several retired or semi-retired seniors started taking advantage of our clay studio facilities. Having had productive earlier careers, they are now devoting themselves to further honing their ceramic skills, taking risks, and exploring new ideas.

Recently, invited artists convened at Art House to create new work during our 5th Annual Artist Inventory Challenge. The artwork that resulted transforms the useless and discarded into the unexpected and wonderful.

Two exhibitions are also happening during the early winter months. Organized by High Art Fridays and Visit Arts Collective, *The Sustainable Art of Plastics*—on display at Art House—wraps up a project that started here a year ago, when Ron Shelton conducted an Urban Bright program with third graders to make wearable art: clothing and sculptural hats using recycled plastics.

Collective Possibilities is a two-person show featuring Art House teaching artists Melinda Placko and Guy-Vincent. Through a partnership with MetroHealth's Arts in Health, the exhibition will be in held in its Old Brooklyn gallery. Fusing the organic with geometry, both artists build layered imagery to investigate nature and the cosmos.

ART HOUSE, INC.

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Cleveland, Ohio 44109
arthouseinc.org
216.398.8556

COLLECTIVE POSSIBILITIES | NOVEMBER-FEBRUARY | STAY TUNED FOR RELATED EVENTS

ART HOUSE ONLINE AUCTION GOES LIVE | TUESDAY, DECEMBER 1

THE SUSTAINABLE ART OF PLASTICS | OPENING RECEPTION: 5-7PM THURSDAY, DECEMBER 10
Please register on our website for timed entries. Stay tuned for related events.

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7-8:30PM SATURDAY, JANUARY 23

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What's New, Orange Art Center?

by Debra Lee Meese

Orange Art Center resumes programming with on-site classes and COVID safety precautions. Offerings include digital photography, pottery, and more.

"THE ONLY CONSTANT is change." Heraclitus: a prophetic quote that resonates so profoundly today given the time that we are enduring and living in. The Orange Art Center (OAC) has been working diligently to develop new programming and create new initiatives that will support OAC, while keeping the integrity of its core fine art curriculum. On average, the OAC is offering twenty on-site classes and fourteen virtual classes per season. While working under the ever-changing parameters, the OAC has created positive steps forward that include the following:

- New! Call for Advisory Council Leadership: The OAC is assisting in the development of a new Orange Art Center Advisory Council (OACAC). Candidates interested in supporting OAC goals and objectives can learn more about this exciting opportunity to join the Council by visiting orangeartcenter.org/oac-opportunities.
- New! Online Fine Art and Digital Art Classes: With the addition of online art classes, the OAC is now able to offer new disciplines, including Animation, Filmmaking and Digital Photography, and Artist Development.
- New! Micro On-site Art Classes: Six is the magic number as the OAC navigates its way through executing micro on-site classes with social distancing—six feet apart, six students per class and six-week sessions.
- New! Artist Instructors and Staff: The OAC welcomes new art instructors and staff members to its creative team. With new instructors and staff come new approaches to developing and teaching fine art classes and workshops.
- New! Online Student Gallery: Students who take classes at the OAC will now have the opportunity to exhibit their artwork on the new online OAC Student Gallery.
- New! Mobile Family Art Projects: Yes, the OAC is offering curbside pickup for family-oriented art projects. The art projects are designed for families with younger children who need a take and make pre-packaged art project to create at their leisure. Young artists are encouraged to share their artwork via the new OAC online student gallery.
- New! Studio Air Purifiers and Beyond: OAC has implemented health and safety protocols that provide a health-conscious environment for conducting micro on-site adult classes. Learn more on the COVID section of the OAC website. These new initiatives will benefit the OAC's ability to continue to grow and stay viable. While we look to better times, the OAC is committed to connecting us through new and traditional ways of gathering. After all, creative problem solving is what we do best!

ORANGE ART CENTER

31500 Chagrin Boulevard
Pepper Pike, Ohio 44124
orangeartcenter.org
artcenter@orangecsd.org
216.831.5130

WINTER REGISTRATION OPENS | MONDAY, DECEMBER 7

WINTER CLASSES BEGIN | MONDAY, JANUARY 11

Canton Museum of Art

NOV. 2020

Dancing in the LIGHT

MASTERWORKS FROM THE AGE OF
AMERICAN IMPRESSIONISM

Drifting with the Tide, Venice, 1884
by Ralph Wormeley Curtis.
This painting is rarely exhibited (but has been seen in Paris, London, Boston, and New York).

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See renowned masters such as Robert Blum, Ralph Curtis, Childe Hassam, Edward Potthast, John Singer Sargent and more. **All too vivid … too spirited … too important to try to describe.**

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illumination
WHERE LIGHT MEETS IMAGINATION

Art as a Source of Comfort and a Voice for Change

by Emily Rowlett

LEFT: Erik Neff, Winter Light, 66 X 72 inches, 2020.
ABOVE: Diane Therese Pinchot, Awakening of the New Landscape, 20 X 15 X 30 inches, 2020

AT BONFOEY's, we are learning to adapt to the new circumstances we find ourselves in. The shift in the art world has shaken us, but we are prepared to take the necessary measures to ensure our doors remain open to in-person visitors. As such, we continue to ask ourselves: how can we present art in a safe and accessible way?

Our first show since the reopening of the gallery saw great success. The socially-distanced opening of *Cause for Environmental Change* took place over the course of ten hours in hopes of allowing viewers to enjoy the show while remaining comfortable and safe. While we missed the familiar excitement of an evening-length event and longed to see the gallery crowded with art lovers sipping wine, we have accepted our new normal, whether it be temporary or ongoing.

Now more than ever, we recognize our responsibility to serve as a resource to our community. We are taking time to work on ourselves as an organization, strengthening our online presence and digital resources available to both artists and clients, while simultaneously exploring new ways to present and support the arts.

Additionally, we acknowledge that art has the ability to contribute to relevant conversations surrounding important societal issues. Our recent show, *Cause for Environmental Change*, featured the works of artists that are sustainability-minded in both their artistic practices and lifestyles. Art that comments on environmental change is becoming increasingly common as efforts to combat climate change and global warming rise across the world. This is because art is, indisputably, reflective of the society in which it is created. With this in mind, we hope to continue showing art that presents new perspectives on various societal problems and addresses the needs of the community.

As we continue to navigate this new normal, we graciously ask for your continued patronage. We are overwhelmingly grateful for your support thus far and want to stress that it is in no way one-sided. As an organization so deeply rooted in the community, we have made it a part of our mission to serve as a resource in any way that we can.

In today's society, we are constantly flooded with troublesome news and difficult decisions.

We need an escape—some refuge from the demands, some new perspective on our unpredictable future. Art can be just that.

THE BONFOEY GALLERY

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Visit our website for information on upcoming shows and events at the gallery.

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Virtually, or by Appointment

by Jeff Curtis

AS THE PANDEMIC rages into the colder months of the year, Cleveland Print Room is likewise continuing to rage in our efforts to keep bringing the finest in photographic art to our community, both virtually and by appointment for socially-distanced, COVID-responsible in-person viewings.

To that end, we are excited this season to be presenting *El Sueño Americano–The American Dream: Photographs by Tom Kiefer*. Kiefer, formerly a janitor at a migrant detention center in Arizona, turned items confiscated from detainees into art by secretly rescuing belongings destined for the trash and photographing them to honor their original owners. After last year's showing of this series in Los Angeles, Kiefer's timely work went viral. This emotionally moving exhibition can be seen online at our website and by appointment in the Print Room gallery through January 16.

We are also pleased to welcome Orlando Caraballo as our new education director. A native of Cleveland, and a Cleveland Institute of Art graduate, Orlando comes to CPR after working in community engagement at the Cleveland Museum of Art. Orlando is excited to help build upon the work being done at the Cleveland Print Room by bringing an admirable and ambitious vision to our education department and organization. As Brazilian educator and philosopher Paulo Freire said, "Dialogue cannot exist without humility"—an attitude that Orlando's practice has embraced, and one he hopes to bring to the Print Room's strong commitment to community-centered work that teaches and empowers through thoughtful dialogue and experiential action.

CLEVELAND PRINT ROOM

ArtCraft Building
2550 Superior Avenue
Cleveland, Ohio 44114
216.802.9441

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THROUGH JANUARY 16
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Robert, Detail, Inkjet print from scanned film, 2015

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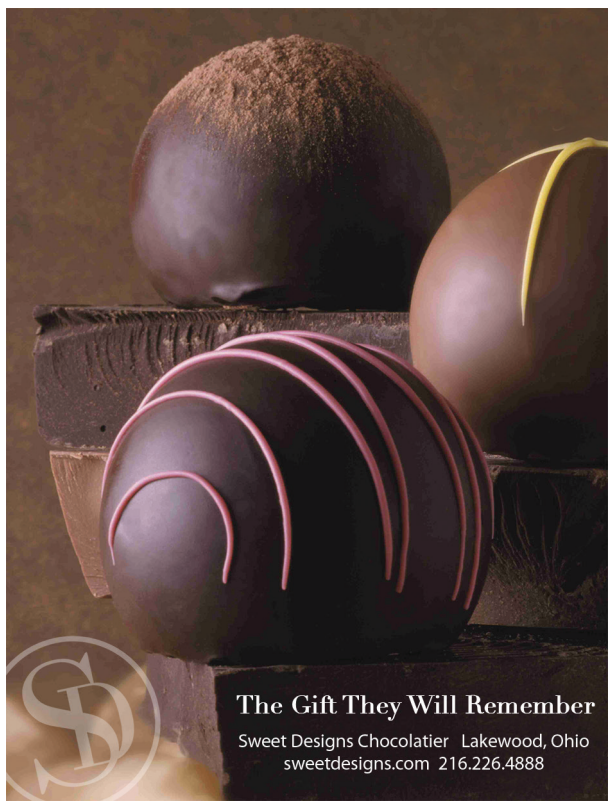

Zygote Press: *Off the Wall* Holiday Show Is Back!

by Zygote Staff

Kill Joy, Haleakala, Woodcut, 22x30 inches

FOR THE FIRST time since March, Zygote Press will be opening our doors to the public—but by appointment only. Our annual *Off the Wall* holiday show has become something of a tradition, featuring handmade, local, original works of art by some of the area's best artists, as well as Zygote members, renters, and interns. We also will be featuring work by our recent artists-in-residence, such as Antwoine Washington, Kasumi, Kill Joy, and Marco Sánchez. In addition to framed and unframed prints, we will have tons of gift ideas at all price points: greeting cards, handmade books, scratch pads, and more. And if you can't make it in person, don't worry! You can always visit our online shop, where you can order and have it shipped directly to your home! Your purchases will help support local artists and Zygote Press, after what has been a challenging year for us all.

ZYGOTE PRESS

1410 East 30th Street
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LAUREN CARDENAS: POCHO | JANUARY 22-FEBRUARY 14
OPEN BY APPOINTMENT ONLY
VIRTUAL OPENING RECEPTION & CURATOR TALK | FRIDAY, JANUARY 22

Kaiser Gallery Brings Dedication to the Visual Arts and Artisan Cocktails to Tremont

by Christopher Roy

Works of Gary Sczerbaniewicz of Buffalo, New York (left), and Cleveland native Morgan Bukovec (above) are featured in *Domestic Lands*, the first exhibit at Kaiser Gallery.

KAISER GALLERY (KaiserGallery.com) is a contemporary gallery and lounge scheduled to open this fall in the heart of Tremont. In this format, Kaiser Gallery combines a dedication to the visual arts with artisan cocktail pairings to create a unique atmosphere that can readily bring innovative art exhibitions to new audiences, while still serving artists in their artistic endeavors. Owner Tanya Kaiser is pleased to provide this immersive experience to Cleveland. Tanya received her MFA in Studio Art from Stony Brook University and is the former event and media director of the Walt Whitman Birthplace Association in Huntington, New York. During her tenure at the museum, she introduced and curated a series of art exhibitions and artist talks featuring local artists.

As an artist-run space, Kaiser Gallery seeks to reinvent the current gallery model by restructuring it into a sustainable artist-friendly model. One way this will be achieved is through the removal of submission fees. Public programming is planned around exhibitions and provides artists opportunities for thoughtful community engagement through lectures, performances or demonstrations. Through inclusive programming, Kaiser Gallery supports, promotes, and encourages artists of all mediums and in all stages of their careers to apply. The gallery strives to make a positive community impact by working with exhibiting artists to develop quality, accessible, art-based experiences for the public.

Kaiser Gallery's first exhibition, *DomesticLands*, explores the childhood home as it relates to family relationships, childhood memories and feelings of dysphoria. For some, the thought of home evokes nurturing memories that offer safety and warmth. However, for others, the home can represent pain, where a moment of trauma is forever encased in time. Home can be a physical location associated with the material, or it can be defined within one's self. This cultivation of objects and relationships determines who we are—presented in the works of Cleveland native Morgan Bukovec, Gary Sczerbaniewicz of Buffalo, New York, and Allison M. Walters of Raleigh, North Carolina.

KAISER GALLERY

2418 Professor Avenue
Cleveland, Ohio 44113
KaiserGallery.com

Walkabout Tremont features art, fashion, music, food, drink, and entertainment the second Friday of each month throughout Tremont from 5 to 10 pm. Unfortunately due to the pandemic, Walkabout Tremont remains on hold. There are still plenty of opportunities to see art and experience what Tremont has to offer. Visit ExperienceTremont.com for more information. Visit KaiserGallery.com for more information about Tremont's newest art gallery.

Cleveland Arts Prize Nomination Process Evolves

by H. Scott Westover, CAP jury chair

EACH YEAR after the Annual Awards Event, the Cleveland Arts Prize (CAP) Prize Committee reviews both the awards process and the feedback. In the coming year, 2021, the committee will introduce the most significant change to the artist awards in CAP's history. The sixty-year process of nomination-based consideration will be replaced by an open call for applications.

After extensive review and discussion, the committee concluded that there is a rich pool of talent in Northeast Ohio that is not getting nominated. This, in turn, means there's a rich pool of talent that can't be considered.

The timeline and selection process will remain the same, but artists no longer have to either wait or hope to be nominated. Community input will still be encouraged. The public may still recommend their favorite artists, and CAP will encourage them to apply.

These changes are an important step in making CAP more accessible and inclusive, and they provide an opportunity for the jurors to discover new talent. One more added surprise for 2021 is the launch of a new portfolio submission platform!

Complete guidelines for the new application process will be available in early 2021 before the application window opens on March 1.

CLEVELAND ARTS PRIZE

PO Box 21126
Cleveland, Ohio 44121
Clevelandartsprize.org

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Clarence Holbrook Carter (1904–2000) Snow in the Forest, 1945

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Artists Archives of the Western Reserve

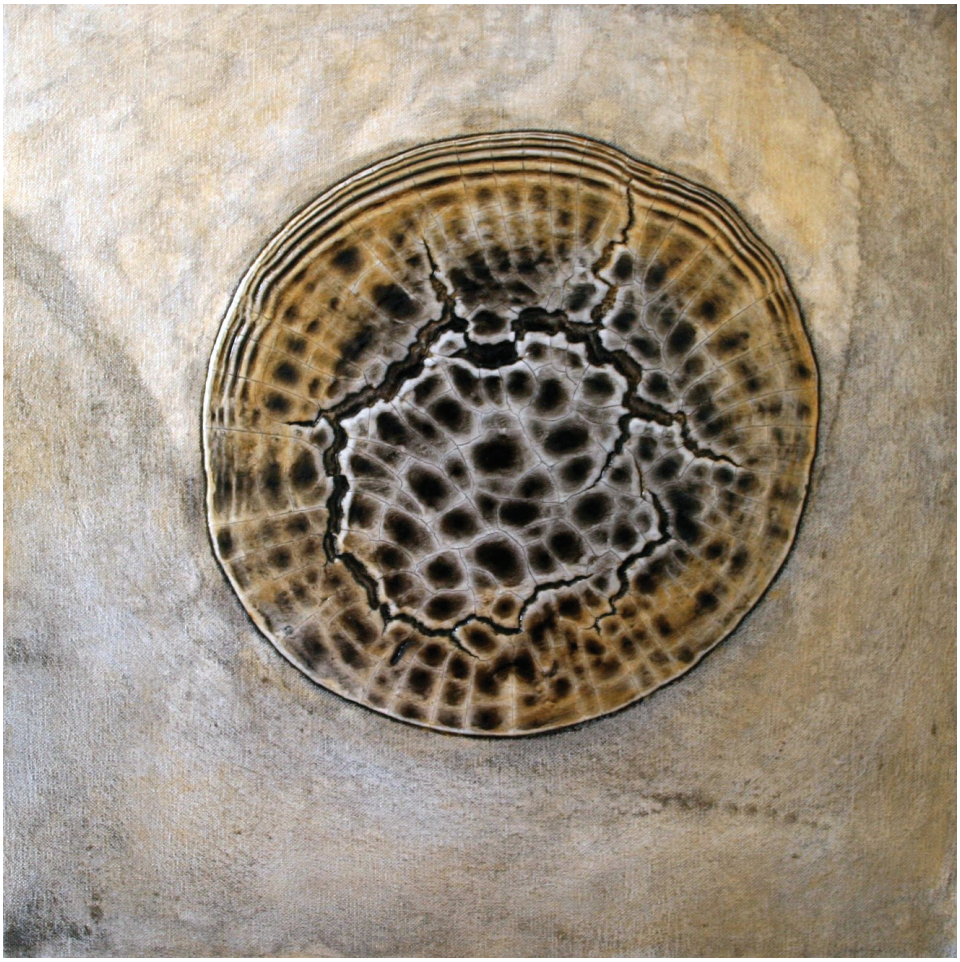
by Megan Alves

THIS JANUARY, the Artists Archives of the Western Reserve is pleased to announce the arrival of a new exhibition featuring Denise Buckley and Kathy Skerritt—two women who have been staples of the Cleveland arts community for over thirty years. Newly archived to AAWR's permanent collection, both artists push the boundaries of their materials to unearth their subjects' hidden internal realities.

Skerritt is a process painter known for working her highly textured canvases to their limits. By layering the pigments until they crack and buckle, Skerritt creates striking patterns that are simultaneously "biological, geological, anatomical, metallic, and/or fluid." She describes her work as an "investigation of what it is that is continuously being revealed from behind, under, or within form. My artistic intention is to connect the viewer beyond the surface to the substance that underlies appearances, to approach a vision of that most fundamental Truth."

Skerritt's work reflects connections between the natural world and the human body. While traveling around the globe, she became "deeply influenced by hours spent gazing at the Earth from airplanes... This led me to notice common patterns across enormous expanses of the planet's surface" and "stimulated my sense of the Earth as a living system. Later studies of human anatomy revealed exciting correspondences between rivers and the circulatory system, forests and the bronchial tree of the lungs, topographies and the organ, skeletal, and fluid systems which make us all."

Denise Buckley's innovative use of clay, bronze, and steel also reveals the interior of her subjects. Buckley creates figurative objects, both elegant and haunting, that she describes as "sometimes beautiful and sometimes not. The work is personal yet speaks to universal themes of beauty, power, hardship and compassion as defined by different cultures, both past and present…I people watch trying to discover



PREVIOUS PAGE: Denise Buckley, Yang Yang, 2015, Cast bronze and welded steel, 29 x 10 x 10 inches,, Collection of AAWR.
ABOVE: Kathy Skerritt, Geo-Biologic First Manifestation of the Entrance to the Holy Jumping Off Place (II of III), 2006, Mixed media on canvas, 16 x 16 inches, Collection of AAWR.

in their facial features their inner character and temperament…I try to capture their souls."

Materials are profoundly important to Buckley. She describes, "Although, the physiognomy of people captures my attention, the materials I use bring the pieces to life. I love the processes used in sculpture and I get lost in the visceral experience of [the media]. The past few years I have welded steel into figurative pieces. No matter the process or technique, my approach to figurative sculpture is to capture the human spirit."

A virtual opening reception will be held on Zoom, Friday, January 22, from 7:00pm to 8:30pm.

Also on view this winter is the *NewNow*, Northeast Ohio's premier biannual competitive art exhibition, now rescheduled to January. Judged by Cat Sheridan, director of The Ohio Arts Council's Riffe Gallery, the show is a celebration of the resilient spirit of the regional arts community to be held in Tri-C's Gallery East. For show dates and information about the virtual opening reception and awards ceremony, please visit artistsarchives.org

ARTISTS ARCHIVES OF THE WESTERN RESERVE

1834 East 123rd Street
Cleveland, Ohio 44106
artistsarchives.org
216.721.9020

ABOUT BODY / ABOUT FACE | NOVEMBER 19-JANUARY 16
VIRTUAL OPENING RECEPTION 7-8:30PM ON ZOOM THURSDAY, NOVEMBER 19

THE NEWNOW | JANUARY SHOW DATES AND VIRTUAL RECEPTION TBA

DENISE BUCKLEY AND KATHY SKERRITT | JANUARY 22-MARCH 13
VIRTUAL RECEPTION 7-8:30PM ON ZOOM FRIDAY, JANUARY 22

Lee Heinen: *Interior Worlds* by Megan Alves

Lee Heinen, Fractals, 2020, Oil on canvas, 30 x 4 inches

Lee Heinen, Persephone, 2020, Oil on canvas, 16 x 16 inches

IN THIS TIME of social distance, the space inside our heads has become paramount, and often far more real than the remote, bewildering world that lies beyond our doors.

While known for her innovative portraiture, Lee Heinen's current body of work explores our interior realities during a moment of unprecedented isolation. Started in March 2020, the series began as a fortunate accident. As Heinen describes, "Working in my studio one day, I tossed aside the background of a figure I had just cut out, and it dropped to the floor of my studio. The negative space of the cutout was filled by the highly patterned Kilim rug… Instantly it struck me that interior head space was more relevant now than the exterior body language I had been pursuing for years."

These intimate canvases feature cropped, shoulder-up silhouettes isolated on fields of color. Inside, the subjects' interiors explode. Some burst into Abstract Expressionist chaos, while others into the weave of textiles, Cubism, or the rich tones and swirling patterns of Art Nouveau. By comparison, the sparse backgrounds feel impenetrable and expansive, much like the seemingly endless days we spend in solitude.

As Heinen explains, "For me this work represents a whole new direction, from suggesting a story through external body language to an exploration of what is going on in people's minds as they cope with isolation, fear, economic stress and violence in the streets. The paintings invite the viewer to complete the picture, to bring their experience to the work, to make it about themselves. Even the titles are open to interpretation."

In each figure, painterly brush strokes connect the hand of the artist to the very human emotions portrayed. They also lift the clean compositions out of the world of graphic design, and the digital quagmire which surrounds us.

"The series addresses the variety of ways people are reacting to our collective dilemma. There are those that engage in destructive behavior to themselves and/or others, those that discover a new appreciation of nature, many that retreat into their devices, and others who retreat into themselves. The pandemic presents a daunting challenge…. What story will our interior worlds collectively tell when it ends?"

Heinen's new work is currently on display in *Navigating the Pandemic: An Artist's Perspective*, a small group show at Summa Health Center which explores "the impact of COVID-19 on an artist's practice and the influence of the pandemic on the human psyche." The exhibition, on view until January 1, is only accessible by patients, their families, and hospital employees—an uncanny reminder of the very separation the work reflects. Heinen's work is also available to view on her website: leeheinen.com.

Show Celebrates Work of CIA Faculty Artists and Designers

by Karen Sandstrom

Alberto Veronica Lopez, Messages to the Dead Series: Thank You. Cone 11, stoneware and crystalline glaze (gray).

Maggie Denk-Leigh, Promise. Screen print with trace charcoal drawing on kozo paper.

AS WITH NEARLY EVERYTHING in 2020, the coronavirus took some of the celebratory verve from the opening of Cleveland Institute of Art's annual *Faculty Exhibition*. The show itself goes on, however; and even without a party, there's plenty to celebrate.

On view in the Reinberger Gallery through January 29, the exhibition includes work by photographer Barry Underwood, whose Linear Constructions series features photographs of, essentially, drawings that he temporarily constructs with light within natural landscapes. We see printmaker Maggie Denk-Leigh's gentle series of screen prints layered with charcoal drawings on handmade paper. Michael Meier issues brash social commentary in brilliant oils.

And there's so much more.

Faculty from CIA's fifteen majors reveal themselves as artists and designers working in a creatively dynamic region during an era of social turbulence and technological expansion.

"The faculty show is a dearly held tradition at CIA," says Nikki Woods, director of Reinberger Gallery. "It's a showcase of the creative work of our faculty, but I think most importantly it is emblematic of our community. It's the only exhibition where you'll see the inclusion of all the representative majors in one room."

While the show is intended to be enjoyed by the public, it's also one of the best examples of how the gallery serves its core audience: CIA students.

"It's an open invitation for students, staff and faculty to learn from each other and draw curious connections between the work," Woods says. "It's an excellent educational experience for artists and creative people at any point in their careers."

Common threads sometimes appear, even in a show of work by such an expansive group. One of those, Woods says, is "an element of care."

"When I say care, I mean care in the work's craft and its capacity for vulnerability," she says. "Of course the volume and tone of each voice varies, along with its message, but I think many of the exhibition's artworks show us how artists demonstrate and inspire care through practice, process, action and criticality."

Public appointments are available Wednesdays and Fridays from 10:00am to 5:00pm beginning Friday, October 23. Groups are limited to five people. All visitors are required to wear masks at all times while in the building. Please contact nwoods@cia.edu to schedule a visit. You may also visit the show online at cia.edu/faculty2020.

CLEVELAND INSTITUTE OF ART

11610 Euclid Avenue
Cleveland, Ohio 44106
cia.edu
800.223.4700

CIA FACULTY EXHIBITION

10AM-5PM WEDNESDAYS AND FRIDAYS, OCTOBER 23-JANUARY 29 BY APPOINTMENT
Reinberger Gallery

CIA Students Make Superheroes of Children with Special Needs

by Michael Butz

Heaven, by Zharia Rahn

Nevaeh, age 10, with Zharia Rahn's poster of her as a superhero.

MAKING ART brings with it many rewards. One of the biggest? Knowing your creativity made a difference to someone. Just ask Cleveland Institute of Art student Zharia Rahn.

Through her community projects course in the spring, the animation major connected with The Superhero Project, a Northeast Ohio nonprofit that pairs children who have disabilities or serious illnesses with artists who create personalized superheroes based on the children's strengths, interests and personalities.

Rahn immediately fell in love with the concept. Project Founder Lisa Kollins connected her to a twelve-year-old girl with epilepsy. The reward for Rahn's work was a set of photos of the girl holding the poster Rahn had made.

"After I got my photos back and saw the happiness, it made me feel really gooey inside—really nice and warm," Rahn says.

Kollins asked Rahn if she was willing to do another. The answer: "Heck yes!"

Rahn worked on a project for ten-year-old Nevaeh in Atlanta, Georgia, whose cerebral palsy affects movement and muscle coordination. With her leg braces and wheelchair, superhero Heaven—powered in part by her Black Girl Magic wand—soars through the clouds. She wears Nevaeh's favorite colors, pink and yellow, and brighter than her sparkly attire is the sparkle in her eyes.

Nevaeh's mother, Marquitta Jones, helped with the creative process since her daughter is nonverbal. She felt moved by Rahn's creation.

Drakester by Teagan Woodmansee

"My vision: I thought seeing a Black baby with disabilities would give other Black kids the idea that we're powerful, we're somebody, we're special and we are not different," Jones says. "It's more than I asked for. I cried when I got the full poster in the mail. My artist, Zharia, brought it out."

CIA Department of Animation Chair Anthony Scalmato knows the feeling that comes from working with families with special needs. He, too, has created superheroes—a connection that laid the foundation for this collaboration.

To introduce students to Kollins, Scalmato took the class to see an exhibition of The Superhero Project at University Hospital's Trudy Weisenberger Gallery. Six students took on projects: Rahn, Amanda Berry, Kailen Dean, McKenna Nalow, Hannah Thompson and Teagan Woodmansee.

Kollins praised their efforts.

"I was really impressed with their thoughtfulness and approaches. The six designs were all very different from one another, which is exciting to see," Kollins says. "They were also a lovely group to meet. They asked great questions and were really enthusiastic."

For the sake of confidentiality, artists never actually meet the children. Kollins interviews participating families and communicates superhero details to artists.

CIA students had two weeks to design and illustrate the characters. Rahn received feedback from Scalmato and Assistant Professor Hal Lewis, as well as her peers.

"That's the best part of being at CIA, in my opinion," Rahn says. "You get all of these artists, and they come together. Animation is a very collaborative major."

After the superhero posters were finished, Scalmato asked students Chey Sprinkle, Margot Gordon and Gillian Martin to create an animation to highlight some of the artist-created superheroes. By the end, students had experienced the entire creative pipeline: the pitch, meeting client deadlines, receiving art direction, and seeing through production.

Scalmato says the project gave students a chance to learn about professional options they might not have considered.

"The goal is to expose students to all the different career opportunities where animation is used, but also give them the opportunity to work with clients, work with companies, pitch their ideas, and get that experience before they graduate," he says. "We teach them all the skills in the classroom that are needed in the industry, and it's only appropriate that we put those skills to practice before they graduate."

Since its founding in 2017, The Superhero Project has served more than 450 families in North America, Europe, Asia and Australia. The biggest challenge: there are many children, but few artists who can donate their time.

To encourage participation, The Superhero Project offers honoraria to artists whose works are featured in exhibitions, and it just launched a program to offer honoraria to emerging artists of color.

"I'm very aware artists are asked to volunteer and that they need to be protective of their craft and bandwidth," Kollins says. "The artists who do volunteer say what makes it meaningful—and why they want to do it—is they're creating a gift for a child and family, not donating to something."

Rahn welcomed a chance to give back. As a student at Saint Martin de Porres High School in Cleveland, she volunteered at nearby soup kitchens, but she has had less time to do so in college. She also welcomed working with a child, albeit unconventionally, because she's considering a career in children-focused animation.

Despite never meeting the children whose superheroes she designed, Rahn feels connected to them—and expressed that in letters she sent with her posters. Nevaeh and her mother appreciated their letter:

"When I started to read the letter Zharia wrote, my baby smiled. She smiled the whole time I read the letter," Jones says. "The letter she wrote was heartfelt and amazing. I have it posted on the wall in a frame."

"The words were encouraging for me. It was amazing for her to be able to have that poster ready in a short time and not know my baby. That's an amazing artist. That's talent."

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It's a Trip, Literally, at *Trippy Trip* and *Open Yards II*

by Liz Maugans

THE GRATEFUL DEAD's album, *What a Long Strange Trip It's Been*, is a sentiment that many of us can relate to as we close down the surreal year of 2020. The next two shows at Yards Projects are literally a trip, or will invite you to take a trip, over to a new creative space not far from Worthington Yards.

In *Trippy Trip*, artists will take viewers off-road to escape to eye-popping, psychedelic and fractal worlds and primordial Boschian landscapes. Artists provide visual feasts of alchemy, tessellations and non-sensical MC Escher-like detours. This exhibition will celebrate unexplainable paranormal stories, in-between states, and trap doors—and it promises to be a TRIP! Artists include Mark Brabant, Orville Brown, Stephen Calhoun, Steve Ehret, Chad Fedorovich, Jonah Jacobs, Kasumi, Sean Jason Kelly, Joyce Morrow Jones, Rita Montlack, Angelica Pozo, Edward Raffel, Christopher Stofan, Casey Vogt, Sean Wheeler, and Evie Zimmer.

Bringing in the new year, the Dalad Group—the developers behind Worthington Yards—will open their next residential project called Tinnerman Lofts. Tinnerman Lofts has 58 residential apartments that are located on the corner of Fulton and Lorain in Ohio City. Like Worthington Yards, this new project will continue showcasing local art, murals, a video/film program and commissioned works by fifty-plus artists. The Dalad Collection will add eighty-plus new works that celebrate Cleveland art and artists at every turn.

Tinnerman's community living room will feature outstanding commissions by Edward Raffel, Dana Depew, and Michael Loderstedt. Lenticular photographic murals will dazzle on each floor by artists Donald Black Jr., Rian Brown, and Bruce Checefsky. Jacob Koestler curates an amazing line-up of film and video artists which include Miguel Rivera-Vera, Erin Duhigg, Kelley O'Brien and Kara Güt. Other acquisitions to the Dalad Collection are by artists Mark Howard, Yana Mikho-Misho, Shari Wilkins, John Saile, Julian Stanczak, Jefferson Pinder, Vaughn Wascovich, Mary Martin, Claudio Orso, Hadley K. Conner, Baila Litton, Sophie Schwartz, Jason Milburn, Keith Berr, Dana Oldfather, Margaret Yuko Kimura, Mindy Tousley, Bruce Edwards, Judith Saloman, Dave King, Hildur Ásgeirsdóttir Jónsson, Barbara Bachtell, Todd Hoak, Dale Goode, Rebecca Cross, John Scavnicky, Jennifer Leach, Rita Montlack, Dexter Davis, Lori Kella, Liz Maugans, Bruce Checefsky, Daniel Levin, and Lisa Schonberg.

Jonah Jacobs, Stomata, Mixed Media, will be exhibited in *Trippy Trip*.

To celebrate this occasion, a parallel exhibition, *Open Yards II*, will show new work by artists and provide them with another opportunity to sell their work at Yards Project Space, the gallery inside Worthington Yards. Tours of Tinnerman Lofts will be scheduled throughout the run of the show.

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TRIPPY TRIP | NOVEMBER 14-JANUARY 2
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OPEN YARDS II: NEW WORK INCLUDED IN THE DALAD COLLECTION
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THE CLEVELAND FOUNDATION PRESENTS
CREATIVE FUSION

El Museo de mi Barrio: Turning Cleveland Neighborhoods into Museums

by Meredith L. King

Arts and culture organizations throughout the nation have had to get creative about how to continue their work through a pandemic, and Cleveland's own Julia De Burgos Cultural Arts Center is no different. Located on Cleveland's Near West side, Julia De Burgos' mission is to transform lives by preserving, educating and promoting Latino heritage through the teaching and practice of the visual, performing and literary arts. And how are they transforming lives during a pandemic? By engaging emerging Latinx artists in a large-scale public art project.

El Museo de mi Barrio, "museum of my neighborhood," is a project that helps artists from all over the nation scale up their work and expose it to Cleveland audiences. El Museo de mi Barrio is made possible by a Creative Fusion grant from the Cleveland Foundation. Creative Fusion brings "rapidly rising" artists from around the world to Cleveland for three-month partnerships with local community organizations.

Julia De Burgos took the directives of the Creative Fusion project and used them to benefit the Latinx community that they serve. According to Program Coordinator McKenzie Merriman, "So much of the culture of the community at Julia De Burgos isn't seen in fine art museums, so really bringing the art museum out to the world where the people actually are was the goal." El Museo de mi Barrio does this in two ways. In the first facet of the project, Julia De Burgos commissions new work from Latinx artists and then reproduces that work as large-scale public art installations. The first of these installations will be installed on West 25th Street and framed by wooden arches, harkening back to the framing of works in a museum. Rather than installing these works with permanent mural materials, these works will be created in vinyl so that they can be preserved and kept by the center or the artist.

The second facet of El Museo de mi Barrio is a fashion show and community engagement event representing the twenty-one Spanish-speaking countries in the world through twenty-one commissioned fashion pieces by artists from each of those backgrounds. However, because this aspect of the project is designed to include in-person gathering and international artists, the center has postponed its planning. "We don't want to rush it, we don't want to risk it, and we can start with these public art projects instead—those are a lot more manageable considering COVID," says Merriman, who feels that they've learned a lot of lessons about how to pivot during the pandemic.

She also feels that this project is necessary to take on now. "We've seen a need for shared spaces—public spaces that community members can go to for resources, to feel seen or heard,

be united and make money. So much of what we want to do is hire artists from the community we work with and make as many financial opportunities for those artists as possible and also be a place where they can imagine anything that they want."

Merriman describes the upcoming public art as "bold and colorful works that brighten up grey Cleveland" and references the work of the first two artists who will be featured: Alicia Vasquez and Glori Feliciano. A local Afro-Latinx painter and muralist who has worked with Julia De Burgos on numerous occasions, Alicia Vasquez said she wanted to apply to the project because, "I wanted to have a voice in sharing my love and compassion for helping others through my art. And to give that back to the neighborhood. I also wanted to be a part of bringing the community together through beautifying it with art that creates positive change." Vasquez's work will be paired with that of Glori Feliciano, a San Diego artist with Brooklyn roots, who saw this project as another opportunity for the world to see her art and fall in love with it. When asked why she felt El Museo de mi Barrio was important, she responded, "It's important as a Latina to be a part of everything that has to do with art. The climate we are living in right now—equality in every aspect is important. Art is color. Art is shades and shades of different perspectives." Merriman echoes a similar sentiment and hopes that El Museo de mi Barrio will inspire Cleveland patrons to support artists making work that doesn't get featured in Cleveland's fine art shows. The public art portion of El Museo de mi Barrio will appear in neighborhoods all around Cleveland throughout the 2020-21 season.

ABOVE: The Warrior, by Alicia Vasquez FACING PAGE: Nueve Uno Nueve (919), by Glori Feliciano

El Museo de Mi Barrio: Transformar Los Vecindarios de Cleveland en Museos

Por: Meredith L. King

Traducción: Damaris Puñales-Alpízar

Las organizaciones de arte y cultura de todo el país han tenido que echar mano a la creatividad para poder continuar su trabajo en tiempos de pandemia. En este sentido, el Centro Cultural para las Artes Julia de Burgos, de Cleveland, no es diferente. Ubicado en el oeste de la ciudad, la misión del centro es preservar y promover la herencia latina a través de las artes visuales, escénicas y literarias, y transformar así la vida de las personas. Pero, ¿de qué manera puede tenerse un impacto en la comunidad en tiempos de pandemia? Pues mediante un proyecto de arte público a gran escala que involucre a artistas latinos emergentes.

El Museo de mi Barrio es un proyecto que apoya a artistas de todo el país para que expongan sus trabajos al público de Cleveland. Este proyecto se ha podido concretar gracias a una subvención del programa Fusión Creativa de la Fundación Cleveland. El programa permite que artistas emergentes de todo el mundo puedan asociarse con organizaciones comunitarias locales por un período de tres meses.

En el caso particular del Centro Cultural Julia de Burgos, los esfuerzos se han centrado en beneficiar a la comunidad latina local. Según McKenzie Merriman, coordinadora del programa, "gran parte de la producción cultural de la comunidad de Julia De Burgos no se ve en los museos de bellas artes, por lo que el objetivo es llevar el arte de los museos al mundo en el que realmente se encuentra la gente".

El Museo de mi Barrio pretende hacer esto de dos maneras diferentes. En la primera faceta del proyecto, Julia de Burgos encarga un nuevo trabajo a artistas latinos y luego reproduce ese trabajo como instalaciones de arte público a gran escala. La primera de estas instalaciones se instalará en West 25th Street y estará enmarcada por arcos de madera, recordando el encuadre de obras en un museo. En lugar de instalar estas obras con materiales murales permanentes, estas obras se realizarán en vinilo para que puedan ser conservadas y guardadas por el centro o el artista.

La segunda faceta de El Museo de mi Barrio es un desfile de modas y un evento de participación comunitaria en el que estarán representados los veintiún países de habla hispana del mundo a través de veintiuna piezas de moda encargadas a artistas originarios de cada uno de esos países. Sin embargo, debido a que esta fase del proyecto está diseñada para incluir reuniones en persona entre miembros de la comunidad y artistas internacionales, el centro ha pospuesto su planificación.

"No queremos apresurarnos, no queremos arriesgarnos;

en cambio, podemos comenzar con estos proyectos de arte público, lo que es mucho más manejable en estas circunstancias del COVID", afirma Merriman, quien siente que han aprendido muchas lecciones sobre cómo pivotar durante la pandemia.

Agrega que es necesario emprender este proyecto ahora.

"Hemos visto la necesidad de fomentar espacios compartidos, espacios públicos a los que los miembros de la comunidad pueden acudir en busca de recursos, para sentirse vistos u escuchados, estar unidos y ganar dinero. Mucho de lo que queremos hacer es contratar artistas de la comunidad con la que trabajamos y crear tantas oportunidades financieras para esos artistas como sea posible, y también ser un lugar donde puedan imaginar cualquier cosa que quieran ".

Merriman describe el próximo evento de arte público como "obras audaces y coloridas que iluminan el gris de Cleveland" y hace referencia al trabajo de las dos primeras artistas que aparecerán: Alicia Vasquez y Glori Feliciano.

Alicia Vasquez es una pintora y muralista afrolatina local que ha trabajado con Julia de Burgos en numerosas ocasiones. Ella quiso postular al proyecto porque "quería tener una voz para

ABOVE: Alicia Vasquez FACING PAGE: The Last KISS by Glori Feliciano

compartir mi amor y compasión por ayudar a otros a través de mi arte. Y devolver eso al vecindario. También quería ser parte de los esfuerzos para unir a la comunidad, embelleciéndola con un arte que cree en un cambio positivo ".

El trabajo de Vásquez se combinará con el de Glori Feliciano, una artista de San Diego con raíces en Brooklyn, quien vio este proyecto como otra oportunidad para que el mundo conozca su arte y se enamore de él. Cuando se le preguntó por qué sentía que el Museo de mi Barrio era importante, respondió: "Es importante como latina ser parte de todo lo que tiene que ver con el arte. En el clima en el que vivimos ahora mismo, la igualdad en todos los aspectos es importante. El arte es color. El arte es sombras y matices desde diferentes perspectivas".

Merriman se hace eco de un sentimiento similar y espera que el Museo de mi Barrio inspire a los negocios de Cleveland a apoyar a los artistas que hacen trabajos que no aparecen en las exposiciones de bellas artes de la ciudad. La porción de arte público de el Museo de mi Barrio aparecerá en diferentes barriadas de Cleveland durante la temporada 2020-2021.

MetroWest Presents *Art at a Distance*: Eleven Cleveland Artists Respond to the COVID Crisis

by Michael Gill

The COVID crisis has created a world in which outdoor public art has an important role. It's visible to everyone, all the time, without subjecting viewers to gallery crowds or indoor air. It has a unique way of bringing a community together, providing common experience even when people are isolated. That's what has happened with several of the Creative Fusion program's projects as the pandemic made large gatherings too risky.

MetroWest's *Art at a Distance* exhibit is a great example. Eleven artists with connections to the Clark-Fulton and Stockyards neighborhoods were chosen to exhibit at Meyer Pool, creating works in response to their experience of the COVID crisis. All the commissioned works were made on 24-inch-square panels, exhibited on two sides of Meyer Avenue: on one side at the pool; on the other, along the fence at Lincoln West High School.

It would be a significant mistake to describe this as a "drive by" exhibit. The works cannot be appreciated without stopping to give each some time. Many of the works are illustrative, with some representing aspects of the pandemic literally and others through symbolism, but some of the works are more abstract representations of ideas, like isolation and connection.

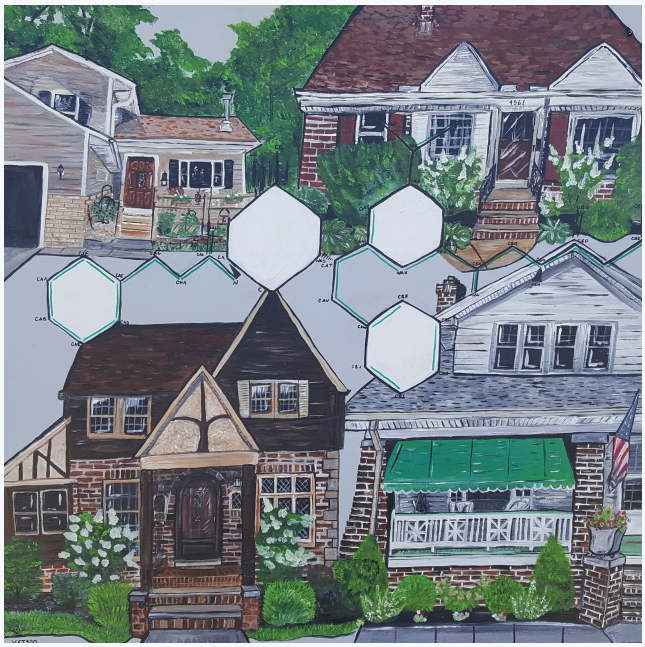
Among the illustrative, Emily Splain's COVID Houses features the four houses she visits while in isolation: her own house, her mother's house, a friend's house, and a neighbor's house. On the one hand, it is a small world. On the other, they represent comfort. Splain accentuates the positive, in her ability to work from home and be with people she loves, and finds that she has become productive despite—or perhaps because of—the restrictions.

Devon Iris's untitled rendering of a person in a gas mask fully covering the head responds to the isolation differently, finding inspiration in imagination. While the gas mask blocks out the diseased air, flowers bloom from all its openings, as if the artist continues to push beauty out into the world.

Two of the artists focused on the way careless human response continues doing damage to the planet: Hector Castellanos-Lara 's COVIDANCE shows a skeletal figure in a red T-shirt and jeans, with a gas mask, dancing wildly, thrashing in the air as disposable face masks float around him. In the last nine months, disposable masks have become a new item that commonly litters parking lots and lawns. Castellanos-Lara says he was worried even in the beginning of the pandemic that the masks would be "another problem, just like plastic bags and disposable gloves." He adds that the skeleton dancer in the painting has "already gone to the other world" because this one has "too much contamination."

Kevin Fernandez Colón's work, Nature's Imbalance, highlights the same problem. His photorealistic oil painting portrays a fox who has stopped, looking down at a disposable mask draped over a log. The fox seems confused by the mask. It doesn't belong; he doesn't know what it is. "I created this piece to reflect the impact that COVID-19 has had on nature, and to remind us that we need to respect our wildlife," Colón says.

In her work, Lost in Space, Alicia Vasquez uses figurative



FACING PAGE: (left) Kubra Al Hilali; Peace, Joy, and Happiness; (right) Hector Castellanos Lara; COVIDANCE. ABOVE: (left) Emily Joy Splain; COVID Houses. (right) Mark Yasenchack; Stone Heart.

painting symbolically. It's a portrait of a face: half a human woman, half a lion. It retains symmetry in the features. A star crosses both foreheads. In her statement, she says the split personas show a being that wants to be brave and silent, but is still experiencing deep grief. She says the star in the middle represents the positive desire to come together and create unity. "All of these feelings together make a person feel lost in a world that they question if they even belong in," she says.

Kubra Al Hilali's work—Peace, Joy, and Happiness—is predominantly abstract, including Arabic and Roman lettering, fragments of sheet music, floral imagery with smears of paint, and a fish. The fish tail and a couple of added, circular panels break out of the perimeter of the piece, and break free of the surface of the panel. It's a mélange of emotion and allusion, showing a mix of culture and concerns, ultimately resolving in balance and peaceful, life-affirming shades of green.

Also contributing to the exhibit were Kristen Newell, whose work Convalescence shows a woman's figure like a statue, the blue-green color of oxidized copper, standing by the sea shore with rainbows radiating from her imagination; Gilberto Rivera Jr., who in The Miracle alludes to the president's anticipation that the coronavirus would just disappear; Jen Craun, whose Lines of Connection—the most abstract work in the exhibit—uses intersecting gold lines to portray connection with family and friends; Elaine Hullihen, whose fabric collage Flow shows a current of water, flowing around shapes symbolic of self, family, community, and society; and Mark Yasenchack, whose mosaic piece Stone Heart began as a shield—perhaps symbolic of his turn to art for protection against stress brought on by the COVID risk—which evolved as he worked into a heart, which he says is "a shield of a different kind."

Art at a Distance *is on view September 19–November 21 on Meyer Avenue at West 30th Street.*

In a bizarre twist, about halfway through the exhibit's run, four of the original works of art (by Alicia Vasquez, Mark Yasenchack, Hector Castellanos-Lara, and Kevin Fernandez Colon) were stolen. MetroWest promptly replaced the stolen panels with prints of the same works, maintaining the complete appearance of the exhibit.

Art theft paradoxically underscores the value of the art and devalues it. On the one hand, someone wanted it badly enough to commit a crime to get it. On the other, stolen art—especially works that have been exhibited publicly, and therefore are known—can't be shown publicly by the thief and can't get anywhere near their full value in any attempted sale.

Artists' responses were varied. Kevin Fernandez Colon was struck by the loss of labor: he says he invested approximately 35 hours in his painting of the fox. Hector Castellanos-Lara says he knew the risk, and while it makes him sad, he observes that "whoever did this really loved our art, or maybe doesn't have any clue and wants to learn and explore [the world of art]." Mark Yasenchack felt similarly: "I really see it as someone starting their collection," but adds, "The fact that others won't be able to see [the original] is the part that I don't like."

Arte a distancia: MetroWest presenta exhibición de once artistas de Cleveland sobre el coronavirus

Por: Michael Gill
Traducción: Damaris Puñales-Alpízar

La crisis de COVID ha propiciado que el arte público al aire libre tenga un papel más relevante. Es visible para todos, todo el tiempo, sin obligar a los espectadores a aglomerarse en multitudes en las galerías y a respirar un aire encerrado. Además, ofrece una alternativa única para unir a una comunidad,al proporcionar una experiencia común incluso cuando las personas están aisladas. Eso es lo que ha sucedido con varios de los proyectos del programa Fusión Creativa, de la Fundación Cleveland, ya que la pandemia ha hecho que las grandes reuniones sean demasiado riesgosas.

La exhibición *Arte a distancia*, de MetroWest es un buen ejemplo de esto. Once artistas con conexiones con los vecindarios de Clark-Fulton y Stockyards fueron elegidos para exponer en Meyer Pool, con obras creadas en respuesta a su experiencia de la crisis de COVID. Todas las obras encargadas se realizaron en paneles cuadrados de 24 pulgadas, y son exhibidos a ambos ados de la Avenida Meyer: por un lado, en la piscina; por el otro, a lo largo de la valla de Lincoln West High School.

Sería un error significativo describir esto como una exhibición "drive by" o para mirar desde un carro. Las obras no se pueden apreciar sin dedicar tiempo a cada una. Muchas de las obras son ilustrativas, algunas representan literalmente aspectos de la pandemia y otras son más simbólicas. Otras son representaciones más abstractas de ciertas ideas, como el aislamiento y la conexión.

La pieza COVID Houses, de Emily Splain, presenta las cuatro casas que visita mientras está aislada: su propia casa, la casa de su madre, la casa de un amigo y la casa de un vecino. Por un lado, es un mundo pequeño. Por otro, representan comodidad. Splain acentúa lo positivo en su capacidad para trabajar desde casa y estar con las personas que ama, y descubre que se ha vuelto productiva a pesar de, o quizás debido a, las restricciones.

La interpretación sin título de Devon Iris de una persona con una máscara de gas que le cubre completamente la cabeza responde al aislamiento de manera diferente, encontrando inspiración en la imaginación. Mientras que la máscara de gas bloquea el aire contaminado, las flores brotan de todas sus aberturas, como si el artista continuara llevando la belleza al mundo.

Dos de los artistas se enfocaron en cómo la reacción irresponsable de los humanos continúa dañando al planeta: COVIDANCE, de Héctor Castellanos Lara, muestra una figura esquelética con una camiseta roja y jeans, con una máscara de gas, bailando salvajemente, agitándose en el aire mientras que máscaras faciales desechables flotan a su alrededor. En los últimos 9 meses, este tipo de máscaras se ha convertido en un artículo adicional que comúnmente ensucia los estacionamientos y el césped. Castellanos dice que estaba preocupado incluso al comienzo de la pandemia de que las máscaras fueran "otro problema, al igual que las bolsas de plástico y los guantes desechables". Agrega que la bailarina esquelética del cuadro "ya se fue al otro mundo" porque este tiene "demasiada contaminación".

El trabajo de Kevin Fernandez Colon, Nature's Imbalance, destaca el mismo problema. Sus retratos fotorrealistas al muestran a un zorro que se ha detenido, mirando una máscara desechable colocada sobre un tronco. El zorro parece confundido por la máscara. No pertenece ahí; no sabe qué es. "Creé esta pieza para reflejar el impacto que COVID-19 ha tenido en la naturaleza, y para recordarnos que debemos respetar nuestra vida silvestre", dice Colón.

En su obra Lost in Space, Alicia Vasquez utiliza la pintura figurativa de forma simbólica. Es el retrato de un rostro, mitad mujer humana, mitad león. Conserva la simetría en las características. Una estrella cruza ambas frentes. Sobre su pintura Vasquez

FACING PAGE: Kevin Fernandez Colón, Nature's Imbalance. ABOVE: Devon Iris, untitled. RIGHT: Alicia Vasquez, Lost in Space.

afirma que las personas divididas muestran un ser que quiere ser valiente y silencioso, pero que aún experimenta un profundo dolor. Agrega que la estrella en el centro representa el deseo positivo de unirse y crear unidad. "Todos estos sentimientos juntos hacen que una persona se sienta perdida en un mundo al que cuestionan si pertenecen", dice.

La obra de Kubra Al Hilali, Paz, Alegría y Felicidad, es predominantemente abstracta, e incluye letras árabes y romanas, fragmentos de partituras, imágenes florales con manchas de pintura, y un pez. La cola del pez y un par de paneles circulares añadidos se salen del perímetro de la pieza y se liberan de la superficie del panel. Es una mezcla de emoción y alusión, que muestra una combinación de cultura y de preocupaciones, que finalmente se resuelve en tonos verdes equilibrados y pacíficos que apuestan por la vida.

Kristen Newell también contribuyó a la exhibición con su obra Convalescence, que muestra la figura de una mujer como una estatua, el color azul verdoso del cobre oxidado, de pie junto a la orilla del mar con arcoiris que irradian de su imaginación; Gilberto Rivera Jr., por su parte, en su obra El Milagro alude a la anticipación del presidente de que el coronavirus simplemente desaparecería. La obra más abstracta de la colección es Lines of Connnection, de Jen Craun. En ella utiliza líneas doradas que se cruzan para representar la conexión con familiares y amigos. Mientras, Elaine Hullihen participa con un collage de tela titulado Flow, que muestra una corriente de agua que fluye alrededor de formas simbólicas de uno mismo, la familia, la comunidad y la sociedad; Mark Yasenchack presenta una pieza de mosaico, Stone Heart, que comenzó como una armadura, es tal vez un símbolo del giro del arte como protección contra el estrés provocado por el riesgo de COVID. La pieza evolucionó a medida que trabajaba en un corazón, que él dice que es una armadura de diferente tipo".

La exhibición Arte a distancia estará a disposición del 19 de septiembre al 21 de noviembre en la avenida Meyer y la 30 calle Oeste.

En un hecho insólito, más o menos a mitad de la exhibición, cuatro de las obras de arte originales (de Alicia Vásquez, Mark Yasenchack, Héctor Castellanos Lara y Kevin Fernández Colón) fueron robadas. Metrowest rápidamente las reemplazó con impresiones de las mismas obras, manteniendo la apariencia completa de la exhibición.

Este robo paradójicamente subraya, por una parte, el valor del arte, y por otra, su devaluación. Aparentemente a alguien le interesaban tanto estas obras como para cometer un delito. Pero, al mismo tiempo, al tratarse de obras que han sido exhibidas públicamente y, por tanto, conocidas, es imposible que puedan ser mostradas por el o los ladrones. Esto puede tener una incidencia en el valor final de cualquier intento de venta.

Las respuestas de los artistas ante este hecho fueron variadas. Kevin Fernández Colón quedó impresionado por la pérdida de mano de obra: dice que invirtió aproximadamente 35 horas en su pintura del zorro. Héctor Castellanos dice que conocía el riesgo y, aunque lo entristece, observa que "quien hizo esto realmente amaba nuestro arte, o tal vez no tiene ni idea y quiere aprender y explorar [el mundo del arte]". Mark Yasenchack sintió lo mismo: realmente lo veo como alguien que comienza su colección", pero agrega: "El hecho de que otros no puedan ver [el original] es la parte que no me gusta".

The Music That Brings Us Together

by Damaris Puñales-Alpízar

Thomas Flippin

Hermelindo Ruiz

For the next few weeks, three artists-in-residence will be working with local students through the Cleveland Classical Guitar Society (CCGS): Anastasia Guzmán Sonaranda, from Mexico; Hermelindo Ruiz, from Puerto Rico; and Thomas Flippin, from the continental USA. These artists are guitarists and composers who have adapted to the new circumstances and will be working online, given the current health crisis.

According to Erik Mann, executive director of the CCGS, students from the city of Cleveland will have the opportunity to interact and work with these renowned international artists: "We have about 100 students working with us virtually right now, mostly on one-on-one instruction. We offer them mentorship and musical instruction. Many never had the opportunity to study an instrument before."

Besides composing or arranging works for students, these three guitarists will be working with Cleveland professional musicians and artists.

This project, entitled *Guitarra democrática* (Democratic Guitar), is funded through the Creative Fusion program of the Cleveland Foundation.

Mann adds: "We are planning on everything to be done virtually, with video projects. It's our hope that Anastasia and Hermelindo can come next summer for a few days and one performance, but we have no idea if that will happen. When our concert series returns to normal, we will have Duo Noire perform (of which Thomas Flippin is a member) and plan to have them perform their new work with local professional musicians then (in addition to doing a video project on it first, of course)."

Recently, five advanced students from CCGS recorded a piece composed by Thomas Flippin on the killing of Michael Brown in 2014. This video premiered at the Guitar Foundation of America Virtual Convention in 2020, was also shown at Station Hope, and can be seen here: youtube.com/watch?v=uiogFVTPNiw. The five-minute video, entitled *Beyond Ferguson*, was directed by Brian Gaudino and Rodrigo Lara Alonso, with photography by Noel Pacheco. It received national attention and opens with a fragment of "I'm gonna die today," by Pacheco, that reads:

Hands cuffed behind back
Body pinned to his death bed
Hidden under the cop car
Black flesh rots on the ground

It also shows words by one of the students, Damian Goggans:

Y'all continue to kill us
cause you just can't see
that there ain't no difference
between you and me

Throughout the video, while the guitars are played, students recite words from "This Double-Consciousness," a work by W.E.B. Du Bois from 1903 that talks about racial discrimination. The video ends with the students raising their hands in surrender.

While working with CCGS students, Flippin will create a new composition on social justice and race relations. He will also be composing a work for Duo Noire with local musicians about the COVID-19 crisis.

Erik Mann informs that Anastasia Sonaranda will create works related to the music of Mexico and other Latin American countries, while Hermelindo Ruiz will work on pieces and arrangements of Puerto Rican music. It is still unknown how many pieces Sonaranda and Ruiz will create.

It is expected, according to Mann, that the first online performances will be ready to view by the end of the year or beginning of 2021. During normal times, performers come regularly to work with students from CCGS and participate in a concert in their International Series. So far, artists from all around the world, from twenty different countries, have participated in these kinds of activities.

"The longest we have hosted someone for was a week. It has always been a great experience and very enlightening to learn about different cultures. But this is a very different project, where we have an artist-in-residence working with us for month," says Mann.

For more information about the CCGS or to make a donation visit cleguitar.org/education/

The Artists

Hermelindo Ruiz

Hermelindo Ruiz is a guitarist and composer of Puerto Rican origin. He holds a Master of Musical Arts degree and Artist Diploma from Yale University, and a doctorate from the University of Kentucky. He has been praised as a "refined composer, creative guitarist, and a person of great virtues," by the Puerto Rican Association of UNESCO. Ruiz has performed concerts in twelve countries, in venues such as Carnegie Hall in New York, Festival Áureo Herrero in Spain, Festival ICPNA in Perú, Wyselaskie Auditorium in Australia, Saint Church Hall in New Zealand, among others.

Ruiz has been honored with more than a dozen awards, such as the "Andrés Segovia" (Compostela, Spain 2011) and the "Orden Ángel Mislán" (P.R. 2009). His creative mind makes him one of the most prolific Latin American guitarists: his musical compositions are frequently played around the world. Ruiz has released three musical CDs of unconventional repertoire, written two music books, and collaborated with some of the top Latin-American interdisciplinary artists, such as Antonio Martorell, Danny Rivera, Rafael Dávila, and Leo Brouwer.

Hermelindo's dream is to foster creativity in our society, reminding us to live the essential things of life through the virtues of arts and education.

Anastasia Sonaranda

Anastasia Sonaranda is a guitar player, composer, and singer born in Mexico City. She completed her professional formation as a guitar soloist at the UNAM (National Autonomous University of Mexico) School of Music, where she was the first guitarist to graduate with her own compositions of folkloric and academic components. She has recorded four discs: *Sonaranda, Son que ara y anda* (2003), *Sonaranda Puksi´ ik´ al Xochiltzin* (2005), *Anastasia Guzmán Sonaranda Anthology* (Satin, 2010), and *Ílhuitl* (2016). She is currently finishing her fifth album, titled *Guacamaya*. At the same time, she is working on musical projects in the *Selva Lacandona*, a rainforest area in Chiapas, Mexico, to promote environmental consciousness and cultural heritage. Anastasia promotes peace and preservation of Mexican and Latin American identity, and her work is highly influenced by Mesoamerican Cosmovision, especially the work of anthropologist Alfredo López Austin.

Her music has been performed in Latin America, Europe, Africa, and Asia—not only by Anastasia, but by prominent national and international guitarists and ensembles. She gives conferences, courses, and specialized workshops in Mexican and Latin American Guitar. As well as writing music for solo guitar, chamber and orchestral ensembles, Anastasia writes songs.

Thomas Flippin

Thomas Flippin graduated with honors from the University of Chicago, where he was awarded the undergraduate composition prize. He then earned a Master of Music and Artist Diploma degrees from the Yale School of Music. He studied composition in courses taught by David Lang, Martin Bresnick, and Michelle McQuade DeWhirst. Additional studies were with Ingram Marshall and John Anthony Lennon. His primary teachers were Benjamin Verdery, Denis Azabagic, and Dr. Julie Goldberg. He is currently on faculty at Concordia College Conservatory and the Diller Quaile School of Music and is an avid mountaineer.

Flippin is an original and versatile voice in the world of contemporary music. Whether premiering new works with his pioneering classical guitar ensemble, Duo Noire; performing avant-garde art songs on the theorbo as part of Alicia Hall Moran's Black Wall Street; or plucking the banjo in the American Repertory Theater's critically-acclaimed premiere of *The Black Clown*, Flippin's playing has been hailed as "lovely" (*New York Times*), and "spectacularly precise" (*St. Louis Post-Dispatch*).

Recent concert highlights include performances at Carnegie Hall, Lincoln Center, National Sawdust, The Metropolitan Museum, Beijing's Peking University, and the Art Institute of Chicago. Flippin has performed in concerts featuring MacArthur Fellow Jason Moran, Renee Fleming, Imani Winds, and members of Eighth Blackbird and the Emerson String Quartet. Upcoming projects include a new commission from GRAMMY-nominated composer Nathalie Joachim.

His 2018 album, *Night Triptych*, was released on New Focus Recordings as the culmination of a 2015 project he launched with the Diller Quaile School of Music to address the lack of female representation in classical music. Featuring new works exclusively by leading women composers, it was praised for being a "truly pathbreaking recording" (*AllMusic*), that is "astounding" for its "sheer musicality" and "goldmine of ideas and feelings" (*Stereophile*). It was named one of the Best Classical Music albums of 2018 by both *AllMusic* and *I Care if You Listen.*

La música que nos une

Por Damaris Puñales-Alpízar

Anastasia Sonaranda

Anastasia Sonaranda, with some of the diverse family of guitars from Latin America.

Durante las próximas semanas, tres artistas residentes estarán trabajando con estudiantes locales a través de la Sociedad de Guitarra Clásica de Cleveland (CCGS, por sus siglas en inglés). Estos artistas son Anastasia Sonaranda, de México; Hermelindo Ruiz, de Puerto Rico; y Thomas Flippin, de Estados Unidos continental. Los tres son guitarristas y compositores que se han adaptado a las nuevas circunstancias y estarán trabajando en línea debido a la actual crisis de salud.

Según Erik Mann, Director Ejecutivo de CCGS, los estudiantes de la ciudad de Cleveland tendrán la oportunidad de interactuar y trabajar con estos reconocidos artistas internacionales:

"En este momento tenemos a alrededor de 100 estudiantes trabajando virtualmente con nosotros, la mayoría en instrucción individualizada. Les ofrecemos tutoría e instrucción musical. Muchos nunca antes habían tenido la oportunidad de estudiar un instrumento".

Además de componer o arreglar obras para estudiantes, estos tres guitarristas trabajarán con músicos y artistas profesionales de Cleveland.

Este proyecto, titulado *Guitarra democrática*, está financiado a través del programa Fusión Creativa, de la Fundación Cleveland.

Mann agrega: "Estamos planeando que todo se haga de manera virtual, con proyectos de video. Esperamos que Anastasia y Hermelindo puedan venir el próximo verano por unos días y puedan ofrecer una actuación, pero todavía no tenemos idea de si eso sucederá. Cuando nuestra serie de conciertos vuelva a la normalidad, haremos que el *Duo Noire* actúe (Thomas Flippin es miembro de este dúo). La idea es que interpreten su nuevo trabajo con músicos profesionales locales después (además de hacer un proyecto de video primero)".

Recientemente, cinco estudiantes avanzados de CCGS grabaron una pieza compuesta por Thomas Flippin sobre el asesinato de Michael Brown en el 2014. Este video se estrenó en la convención de *Guitar Foundation of America* en 2020 y también se mostró en *Station Hope*. Se puede ver aquí: https: //www.youtube.com/watch?v=uiogFVTPNiw. El video de 5 minutos se titula *Beyond Ferguson*. Fue dirigido por Brian Gaudino y Rodrigo Lara Alonso, y la fotografía estuvo a cargo de Noel Pacheco. El video recibió atención nacional y abre con un fragmento de "Hoy voy a morir", de Pacheco que dice:

"Manos esposadas a la espalda
Cuerpo clavado en su lecho de muerte
Escondido debajo del coche de la policía
La carne negra se pudre en el suelo"

También se muestran palabras de uno de los estudiantes, Damian Goggans:

"Ustedes continúan matándonos
porque simplemente no pueden ver
que no hay diferencia
Entre ustedes y nosotros."

A través del video, mientras tocaban la guitarra, los estudiantes declamaban palabras de "Esta doble conciencia", una obra de W.E.B. DuBois de 1903 que habla sobre la discriminación racial. El video termina con los estudiantes levantando ambas manos en señal de rendición.

Mientras trabaje con los estudiantes de CCGS, Flippin creará

una nueva composición sobre los temas de justicia social y las relaciones raciales. También estará componiendo una obra para el *Duo Noire* con músicos locales sobre la crisis del COVID-19.

Erik Mann informa que Anastasia Sonaranda creará obras relacionadas con la música de México y otros países latinoamericanos, mientras que Hermelindo Ruiz trabajará en piezas y arreglos de música puertorriqueña. Aún se desconoce cuántas piezas crearán Anastasia y Hermelindo.

Se espera, según Mann, que las primeras actuaciones en línea estén listas para finales de año o principios del 2021. En tiempos normales, los artistas vienen regularmente para trabajar con los estudiantes de CCGS y participar en un concierto de su *Serie internacional*. Hasta el momento, artistas de todo el mundo, de unos 20 países diferentes, han participado en este tipo de actividades.

"Lo máximo que hemos recibido a alguien ha sido por una semana. Siempre ha sido una gran experiencia y es muy enriquecedor aprender sobre diferentes culturas. Pero este es un proyecto muy diferente, donde tenemos un artista en residencia trabajando con nosotros durante todo un mes ", dice Mann.

Para obtener más información sobre CCGS o para hacer una donación, visite https://cleguitar.org/education/

Semblanza de los artistas

Hermelindo Ruiz

Hermelindo Ruiz es un guitarrista y compositor de origen puertorriqueño. Tiene una maestría y un diploma de artista de la Universidad de Yale, y un doctorado de la Universidad de Kentucky. Asociación Puertorriqueña de la UNESCO lo ha elogiado como un "compositor refinado, un guitarrista creativo y una persona de grandes virtudes". Ha ofrecido numerosos conciertos en 12 países, incluyendo escenarios como el Carnegie Hall de Nueva York, el Festival Áureo Herrero en España, el Festival ICPNA en Perú, el Wyselaskie Auditorium en Australia, el Saint Church Hall en Nueva Zelanda, entre otros.

Ruiz ha sido premiado por más de una decena de entidades con distinciones como el "Andrés Segovia" (Compostela, España, 2011) y la "Orden Ángel Mislán" (P.R. 2009). Su mente creativa lo convierte en uno de los guitarristas latinoamericanos más prolíficos; sus composiciones musicales se reproducen con frecuencia en todos los continentes del mundo. Ha editado tres CD musicales de repertorio poco convencional; dos libros de música; y ha colaborado con algunos de los mejores artistas interdisciplinarios latinoamericanos, como Antonio Martorell, Danny Rivera, Rafael Dávila y Leo Brouwer.

La aspiración de Hermelindo es fomentar la creatividad en nuestra sociedad y ayudarnos a recordar que las cosas esenciales pueden ser vividas a través de las virtudes de las artes y la educación. Más información aquí: www.HermelindoRuiz.com

Anastasia Sonaranda

Anastasia Sonaranda es una guitarrista, compositora y cantante nacida en la Ciudad de México. Completó su formación profesional como guitarrista solista en la Escuela de Música de la Universidad Nacional Autónoma de México, de donde se graduó como la primera guitarrista en hacerlo con composiciones propias que combinan componentes tanto folclóricos como académicos. Ha grabado cuatro discos: *Sonaranda*, *Son que ara y anda* (2003), *Sonaranda Puksi´ ik´ al Xochiltzin* (2005), *Anastasia Guzmán Sonaranda Anthology* (Satin, 2010) *e Ílhuitl* (2016). Actualmente está terminando su quinto álbum, titulado *Guacamaya*. Al mismo tiempo, desarrolla proyectos musicales en la Selva Lacandona, un área de selva tropical en Chiapas, México, para promover la conciencia ecológica y el patrimonio cultural. Promueve la paz y la preservación de la identidad mexicana y latinoamericana. Su trabajo está muy influenciado por la cosmovisión mesoamericana, especialmente por el trabajo del antropólogo Alfredo López Austin.

Su música ha sido interpretada en Latinoamérica, Europa, África y Asia, ya sea por destacados guitarristas nacionales e internacionales, diferentes tipos de conjuntos, y por ella misma. Anastasia imparte conferencias, cursos y talleres especializados en Guitarra Mexicana y Latinoamericana. Su música abarca desde guitarra solista, conjuntos de cámara y orquestales y canciones.

Thomas Flippin

Thomas Flippin se graduó con honores de la Universidad de Chicago, donde recibió el premio de composición de pregrado. Luego obtuvo una maestría en música y un diploma de artista de la Escuela de Música de Yale. Estudió composición en cursos impartidos por David Lang, Martin Bresnick y Michelle McQuade DeWhirst. Los estudios adicionales fueron con Ingram Marshall y John Anthony Lennon. Sus principales maestros fueron Benjamin Verdery, Denis Azabagic y la Dra. Julie Goldberg. Actualmente es profesor en Concordia College Conservatory y Diller Quaile School of Music y es un ávido montañista.

Flippin es una voz original y versátil en el mundo de la música contemporánea. Ya sea estrenando nuevos trabajos con su conjunto de guitarra clásica, *Duo Noire*; interpretando canciones de arte de vanguardia en la tiorba como parte de *Black Wall Street*, de Alicia Hall Moran; o tocando el banjo en el estreno aclamado por la crítica de *The Black Clown* en el American Repertory Theatre, la interpretación de Flippin ha sido aclamada como "encantadora" (por el *New York Times*) y "espectacularmente precisa" (por el *St. Louis Post-Dispatch*).

Sus conciertos recientes incluyen actuaciones en el Carnegie Hall, el Lincoln Center, el National Sawdust, el Museo Metropolitano, la Universidad Peking de Beijing, y el Instituto de Arte de Chicago. Flippin ha actuado en conciertos con Jason Moran, miembro de MacArthur, Renee Fleming, Imani Winds y miembros de *Eighth Blackbird* y el *Emerson String Quartet*. Los próximos proyectos incluyen un nuevo encargo de la compositora Nathalie Joachim, nominada al GRAMMY.

Su álbum de 2018, *Night Triptych*, fue lanzado en New Focus Recordings como la culminación de un proyecto de 2015 que lanzó con la Diller Quaile School of Music para abordar la falta de representación femenina en la música clásica. Con nuevas obras exclusivamente de destacadas compositoras, fue elogiada por ser una "grabación verdaderamente pionera" (*AllMusic*), que es "asombrosa" por su "pura musicalidad" y "mina de oro de ideas y sentimientos" (*Stereophile*). Fue nombrado como uno de los mejores álbumes de música clásica de 2018 de *AllMusic* y *I Care if You Listen.*

Outcomes

Gisela McDaniel, Portrait of / Retrato de Gina DeJesus, 2020.

PAINTED IN AUGUST AND SEPTEMBER, located near the corner of West 25 St. and Castle, this mural is a celebration of the life and story of Gina DeJesus. Gina and her cousin, Sylvia Colon, have founded the Cleveland Family Center for Missing Children and Adults, located across the street in the former Astrup Awnings Building. Gisela McDaniel is a diasporic, indigenous Chamorro artist whose work reflects on the healing of women and non-binary people who have survived sexual trauma. This project was commissioned by Metro West Community Development Organization as part of the Creative Fusion Artist Residency Program, funded by the Cleveland Foundation.

PINTADO EN AGOSTO Y SEPTIEMBRE, en la esquina de la Calle W. 25 y Av. Castle, este mural celebra la vida y la historia de Gina DeJesus. Gina y su prima, Sylvia Colon, fundaron el Centro Familiar de Cleveland para Niños y Adultos Desaparecidos. El Centro está ubicado al otro lado de la calle, en el antiguo Edificio Astrup Awnings. Gisela McDaniel es una artista chamorra de la diáspora (los chamorros son un grupo indígena de las islas Mariana, que incluye a Guam). El trabajo de McDaniel ofrece una reflexión sobre la sanación de las mujeres y de personas no binarias que han sobrevivido a un trauma sexual. Este proyecto le fue encargado por la Organización de Desarrollo Comunitario Metro West como parte del Programa de Residencia de Artistas de la Fusión Creativa, una iniciativa financiada por la Fundación Cleveland.

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MY CITY, MY ART GALLERY: PUBLIC ART IN A PANDEMIC

by Brittany M. Hudak

1

Despite the fact that area museums and galleries have reopened, attendance is limited, and those with pre-existing conditions may still be wary to visit. Virtual events and exhibitions are certainly options for viewing art safely; but let's be honest, they are a poor substitute. The good news: we are surrounded by art, as long as you know where to look.

Murals were having a moment in Cleveland even before the pandemic—popping up on buildings throughout the city, but especially in the newly-gentrified areas of the Near West side. LAND Studio, a Cleveland nonprofit specializing in public art installations, just celebrated their tenth anniversary. Through programming and collaborations, they are responsible for much of the public art around Cleveland. Their most recent project, called The City is Our Museum, includes a walking tour of public art. The loop circles 4.5 miles through parts of Ohio City, Detroit Shoreway, and Edgewater Park.

But I'd like to offer an alternative public art tour: one that acknowledges that in addition to living through a pandemic, we are currently witness to a Global Movement for Black Lives. The murder of George Floyd reignited the nationwide movement against the state-sanctioned murder of Black Americans, and the ensuing uprising inspired artists across the nation to create artwork in response. Here in Cleveland, a Black Lives Matter street mural was created back in June on East 93rd Street near Bessemer Avenue. Sadly, it was vandalized not long after its unveiling. Around the same time, a temporary outdoor exhibition called *#VoicesofCle* was installed—featuring murals by BIPOC (Black, Indigenous, and People of Color) artists on large free-standing plywood panels in Public Square, throughout Downtown, and covering damaged windows.

If you didn't make it to see those projects, don't worry—here are five examples of recently-installed public art that you can visit, and all of them feature strong Black and Brown women. As Brandi Jackson and Aderonke B. Pederson eloquently wrote in the Washington Post, "Black women sit squarely at the confluence of multiple systems of oppression, and are experiencing a disproportionate loss of life and livelihood in the era of COVID-19." The statistics are jaw-dropping: Black and Brown women are twice as likely to have lost work due to the pandemic, while Black and Brown women are also more likely to be "essential workers" on the front lines. Almost half of Black households with children are headed by single women, who have to tackle issues of childcare and virtual schooling on their own. And of course, Black and Brown women are more likely to die of COVID-19 than their white counterparts.

For me, visiting these murals allowed some much-needed time for reflection. As we move into winter with no sign of life returning to normal anytime soon, it's all too easy to feel defeated. Our country is more divided than ever, and I struggle to find the good in people. Despite this, I choose to take inspiration from the words of poet Kisha Nicole Foster, whose work is included below: "Let's move forward. Pushing ourselves aside to give our hearts to a human that needs it. That's Love. That's Mercy. That's Peace."

1. SWIMR CST, BREONNA TAYLOR MURAL, 1505 WEST 25 STREET ACROSS FROM CHURCH AVENUE

SWIMr CST, also known as Osman Alim Muhammad, was born, raised, and remains based in Cleveland. He is a member of the influential Cleveland graffiti crew, the Cleveland Skribe Tribe (CST). This mural is sadly temporary, having been painted on the side of a derelict apartment building that will soon be demolished, which in itself says much about the displacement of the people who once lived in this now-gentrified neighborhood. The message "Value Life Like She Did" is a call to action—the artist chose to focus on her life and her contributions to the world, instead of the tragedy of her murder. Follow Swimr on Instagram @adeptswi_cst.

2. GISELA MCDANIEL, GINA DEJESUS MURAL, ON THE SOUTH SIDE OF CASTLE AVENUE AT WEST 25TH STREET

Gina DeJesus is known around the world as one of three women held in captivity for ten years in a house on nearby Seymour Avenue. But this mural is a celebration of her life, her strength, and the completion of the Cleveland Family Center for Missing Children and Adults, located across the street and founded by DeJesus and her cousin, Sylvia Colon. The mural was sponsored by MetroWest—the neighborhood's community development corporation—with support from the Cleveland Foundation's Creative Fusion program. The artist, Gisela McDaniel, is a diasporic, indigenous Chamorro artist whose work reflects on the healing of women who have survived sexual trauma. Follow Gisela McDaniel on Instagram @giselamcdaniel.

3. ISAIAH WILLIAMS STARBEING, KAMALA HARRIS BANNER, ON THE NORTH SIDE OF CLARK AVENUE, ON THE SIDE OF THE MICHALSKE PRINTING BUILDING AT 5808 CLARK AVENUE

Commissioned by the Biden-Harris Campaign, for this image Williams chose to focus on Harris's effortless cool stride and the momentum of us all moving into a better future. "There are very few things more exciting than seeing your work being installed on a large scale," said Williams, known as Starbeing, whose mural for *#VoicesofCle* was a memorial for Desmond Franklin. Franklin was murdered by an off-duty officer in Cleveland in April, 2020. He was unarmed. Follow Williams on Instagram @starbeing.

4. KATHERINE CHILCOTE AND KISHA NICOLE FOSTER, ORIANA HOUSE MERCY MURAL, ON THE SIDE OF ORIANA HOUSE AT 1829 EAST 55TH STREET

This collaborative mural, emphasizing mercy and restorative justice and installed on the Oriana House Community Corrections Facility in Hough, was designed by Katherine Chilcote. An artist and founding director of Building Bridges Arts Collaborative, Chilcote arranged creative workshops with more than thirty men and women who were serving court sentences in two of Oriana House's residential facilities. These workshops were led by Kisha Nicole Foster, a local poet, artist, and winner of the 2019 Cleveland Arts Prize for Emerging Artist in Literature. "In teaching poetry to them, they revealed very intimate parts of their journey. It was my privilege to walk them through their emotions and pen it to paper," said Foster. The resulting poem, "Mercy," written by Foster for the collective, is a powerful call for mercy, compassion, and kindness to accompany justice. Follow Foster on Instagram @iamkishanicolefoster. Building Bridges Art Collaborative: clevelandmurals.org.

5. MR SOUL, SANO, AND DAYZ WHUN, MAYA ANGELOU MURAL, ON THE SIDE OF NIKKI'S MUSIC, EAST 117TH STREET AND BUCKEYE AVENUE

This mural was conceived by Kevin "mister soul" Harp, a graphic artist, illustrator, and painter from Cleveland's Lee-Harvard neighborhood, and member of Cleveland graffiti crew Cleveland Skribe Tribe led by the city's acclaimed graffiti king, SANO. The portrait of Maya Angelou was painted by SANO himself, and the lettering was executed by Mr Soul and Dayz Whun. This particular mural was part of the 2019 Inner City Hues Project: over a dozen artists were involved in working with community residents to create public art installations on buildings located on Buckeye Road in Buckeye-Shaker. At the center of the image is Angelou, her stoic face resting on folded hands, literally surrounded by words representing both the struggles and strengths facing communities like Buckeye-Shaker. Angelou's own words appear to the right on a large scroll and are the perfect note to end this tour: "If you don't like something, change it. If you can't change it, change your attitude." Follow the artists on Instagram @mrsoul216, @sanoizm, @dayzwhun.

THE YELLOWHAMMER'S CROSS: MICHAEL LODERSTEDT, GROWING UP ON NORTH CAROLINA'S EMERALD ISLE

by Douglas Max Utter

The yellowhammer is a bird a little bigger than a robin, protected (like many other song birds) by international treaty as it migrates down the Atlantic coast. When printmaker and photographer Michael Loderstedt was growing up in North Carolina, on the southernmost dot in the string of barrier islands known as the Outer Banks, yellowhammers were a familiar sight. In the fall, they rested high up in the bare, cross-like silver branches of cedars, poking above the live oaks on Emerald Island, where Loderstedt and his family lived in the 1970s. He remembers these formative years in a thoughtful, often moving new book, *The Yellowhammer's Cross* (PHOTOcentric, 2020).

For some of the pretty yellow and brown birds, those cedar roosts would be the end of their journeying, since (protected or not) yellowhammers are said to make a delicious addition to bird stew. At least that's what Danny Smith told Michael. Danny was one of the island kids from the nearby town of Salter Path. Loderstedt recreates a vivid scene, made more real (and funnier) by his precise recollection of the group's all but impenetrable Tarheel accents. It's the 1970s, and they're all on a bus driving past a stand of tall cedars on their way to school on the

PREVIOUS PAGES: Michael Loderstedt, Bad Day, Harkers Island, NC; Digital photo print on archival paper. Tree Steps, Haywood's Landing, White Oak River; gel-silver print. ABOVE: Michael Loderstedt, Bicyclist, Harkers Island, NC; gel silver print.

mainland. Then Danny begins to drawl and brag. He tells Mike how he hid with his .22 rifle at the foot of those trees, shooting the yellowhammers up on their crosses, later adding them to a loon and robin stew. Loderstedt (something of a chef himself) adds a rough description and recipe for the concoction, as it might have been boiled up in a cast iron pot. "While I've never had a bowl myself, neither I imagine has any game warden," he remarks with feigned diffidence.

After Michael's mother fled from a bad marriage with Michael and his two siblings, the young teenager quickly found friends in the scattered community near their new home. It helped that here it was almost always warm enough to roam the shore and woodland—even to go without shoes along the island's sandy roads and paths. The tall grass and sea grapes on the dunes were full of wildlife, against the backdrop pounding of the Atlantic. On the downside, it wasn't long before an abusive stepfather entered the picture and made matters at home almost unbearable. Even so, in his new memoir Loderstedt remembers the island as "a sandbank of paradise." There were good times fishing with his grandfather, though there was also the real hatred that flared between Michael and his stepfather, and the deep sadness of his relationships with his mother and sister. Fortunately, above all there was the improvised comfort he could find with the gang of kids he hung out with— "the feral island children," he ruefully jokes at one point. He was one of them.

He attended school during those years, but his legendary base (the Outer Banks is famous as the pirate Blackbeard's stomping grounds, and for countless tragic shipwrecks) offered a different, deeper education. Loderstedt writes:

"It may have been the perfect breeding ground for an artist. Everything was sort of self-serve, poor choices on the buffet table set with positive ones. The island in its wisdom let us raise ourselves, taught us to recognize trouble by trial and error… And the depth of its beauty, all its myriad of overlapping systems of waves, wind and tides… If you were willing to look… there was always more to know, something to find…And I, its attentive student."

The Yellowhammer's Cross was written to accompany a spare, elegant exhibition of photographs and objects, evoking the harsh freedom and sea-stripped deprivations of the Outer Banks. The show was a portrait of margins and damage, of eternal transition flickering against the stillness of deep time. But Loderstedt's memoir isn't a catalogue essay; it's a tightly written coming-of-age narrative, built around youthful events that helped to shape the artist's character and artistic goals. Loderstedt, who is professor emeritus in printmaking at KSU, opened a gallery earlier this year dedicated to exhibiting new, mainly photographic art. Though he showed his own work in printmaking and photography widely over the past three decades and was a principal voice among the Northern Ohio artists who mounted solo shows at Cleveland's William Busta Gallery (prior to its closing in 2015), the new gallery is Loderstedt's first venture into the business of running such a space as owner/operator.

Called PHOTOcentric, the rehabbed storefront was launched early this year in the teeth of the COVID-19 pandemic, moving steadily forward with exhibitions and publications over the past few difficult months. Social distancing, masks, and limited capacity appointments were all observed, but none of that stopped audiences from showing up, hungry for first-rate fine-art exhibitions. Loderstedt's space at the corner of South Waterloo Road and East 156th Street turned out to be a model of professionalism; and the well-designed, cogently-written on-demand publications that accompany each show are the sort of texts, copiously illustrated, that artists and audiences alike value, extending the brief life of a show into the broader cultural record.

"The Yellowhammer's Cross" is a vivid, poignant memoir throughout, bringing to life parts of Loderstedt's past with plain speaking about often uncomfortable truths. The author is clear about failures and regrets, and clear, too, about the crucial pleasures and lessons learned through his companionship in the makeshift tribe that he shared with the other neglected island children. His book achieves a remarkable sense of the artist's interior life, lived so long ago. These were the long, strange years when the boy found, or found ways to hold onto, an innate openness of spirit and mind that would form the bedrock of a developing artistic self. A half-wild animal himself among the overlapping wild places all around, he describes in these pages how the island prepped him for the later revelations of art and academic art training. In the book's snapshot-like chapters, Loderstedt describes the confluence of passions, necessities, and decisions that guided and pushed him away from childhood, toward the mature person and artist he would become—always, as he remarks, "a work in progress."

"It's a wild self," he concludes, "one that has always had a deep respect and love for the land and water. An outside self that is far happier than an inside self. A maker self, one that must continue to photograph, build and write in order to exist… Most importantly, it is an ongoing self, a bigger sense of self with more room for the needs of change, hopefully smart enough to know when it has found a good thing."

WHAT'S NEXT, WITH BAKARI KITWANA

Interview by Amanda D. King

For the second installment of "What's Next," Amanda D. King's column on what's next in arts, culture, media, and politics, King spoke to Bakari Kitwana, cultural critic, writer, and pioneering voice in both the scholarship of hip-hop, as well as hip-hop political engagement. In the conversation, Kitwana breaks down hip-hop as the first major generational impulse that came into existence following the '60s and '70s Black Power Movement. He talks about hip-hop's role as a political organizing tool that for decades has helped to shift the national discourse towards anti-racism and why it's America's most popular, and yet exploited, music genre.

AMANDA D. KING: I am inspired by the ways in which you effortlessly blend hip-hop, activism, and scholarship in your work. Can you tell me about your practice?

BAKARI KITWANA: I consider myself a writer and activist. My primary interest is in writing about hip-hop as a political movement. I never really considered myself a scholar. But oddly enough as I've written my books, most notably, *The Hip-Hop Generation*, people within the academy found it to be useful. My work is taught in universities across academic disciplines including Anthropology, Black Studies, Literature, Political Science and Sociology. Although I've been pulled into the academic world, my work has always been for marginalized people and I try to write books that are accessible and empowering for them.

KING: Would you say that you use hip-hop as an organizing tool for Black Power?

KITWANA: I agree with the late historian and speechwriter for Dr. King, Vincent Harding, that there is a distinctive political worldview, which each generation articulates as its impulse. For my generation it was hip-hop, and that's why I wrote *The Hip-Hop Generation*. I never define hip-hop as solely music. I've always defined hip-hop as a worldview, and a generational impulse that intersects art and activism and continues a centuries-long tradition of Black political struggle.

My organization Rap Sessions, which I founded in 2005, is an example of how I use hip-hop as an organizing tool. I modeled it after the Institute of the Black World, a think tank led by Black Studies pioneer Vincent Harding, that brought together people from the around world to speak and engage at the intersection of arts, activism, and scholarship to further the Black Power Movement in the late '60s. Rap Sessions brings together hip-hop activists, scholars, and artists to engage in—difficult dialogues facing the hip-hop and millennial generations, jumpstarts crucial local debate across US cities, and articulates a vision for where we need to go from here.

Music is an essential tool of Black political struggle. The songs of Nina Simone, John Coltrane, Gil Scott-Heron, and Rakim have inspired generations of activists.

Right now, we're in a unique moment in the coronavirus pandemic, Trump presidency, and aftermath of the George Floyd protests when Black people, especially creatives, should be using everything at our disposal to transform this country. We have the ear of the world and should be using our talents to advance a giant step in social change; anything else is doing our people a disservice.

KING: In 2018, Nielsen reported that hip-hop surpassed rock as the most popular music genre in the United States; what are your thoughts on this, and what do you think contributed to the shift?

KITWANA: I think there are some positive and negative contributions to this shift. The positive is that our culture continues to drive and influence society. It's innovative, exciting, and allows people to see greater possibility in themselves. It is empowering for people to witness how Black folk carry ourselves, and the way

we do what we do. Across race, young people feel the way hip-hop empowers Black youth and say, "Man, what's special about me?" and "I, too, can center and lift my unique voice and identity." Megan Thee Stallion came into the industry in 2017/2018 and in less than three years has completely transformed it. Young people especially connect with hip-hop. I can still remember how empowering it was for me as a teenager to see Rakim at seventeen years old touring with Run DMC and LL Cool J.

The rise and ease of music streaming, as opposed to people buying albums, has also positively contributed to this shift. The negative contributions to this shift are that the music industry has become even more a trap for Black artists. After about a decade of digital streaming, record executives realized how to consolidate their power to gain more sales and profits through 360 deals, contracts that allow a record label to receive a percentage of the earnings from all of an artist's activities including live performances, merchandise, and endorsements. These deals further diminish the power and revenue of artists, which is what Kanye West has been talking about on Twitter and what Black people have always known about the music industry. It models a plantation system and is likened to a sharecropping deal.

KING: In 2016, Amandla Stenberg, the star of the film, *The Hate U Give*, inspired by Tupac Shakur's T-H-U-G-L-I-F-E Mantra, an acronym for "The Hate U Give Little Infants Fucks Everybody" asked, "What if America loved Black people as much as Black culture?" I want to ask you the same question.

KITWANA: Black America is seeing a little bit of the love now in terms Americans across the board from corporations to everyday people recognizing the importance of our voices and everyday struggle with systems of white supremacy and oppression. The problem is that it's not penetrating lawmakers, government and institutional structures. Survey responses on the importance and righteousness of Black Lives Matter during the Ferguson uprising in the aftermath of the murder of Michael Brown by a white Ferguson police officer were relatively insignificant among white people. Those responses flipped in the aftermath of the murder of George Floyd by four Minneapolis police officers—and for the first time a majority was agreeing that racism is a problem diminishing life outcomes for Blacks. Over 2,000 cities around the US held protests in response and many of the protesters for the first time included whites.

The idea that Black people are celebrated culturally, but then otherwise our issues are ignored, is so deeply ingrained in American culture. James Brown used to say, "You can't put soul in a bottle." Chuck D referred to the commercialization of hip-hop as white record executives attempting to put soul in a bottle. When we talk about hip-hop and power, it's the combination of what they have put in the bottle, and what they haven't. There's a lot of power within hip-hop that's not in that bottle. What's in the bottle is often the history of American racism and stereotypes about Black people and our inhumanity. The hyper-sexualization of Black women, the hyper-criminalization of Black men. These stereotypes permeate popular culture and help racism to continue to reinvent itself. White Americans far and wide were impacted by George Floyd's murder, opening a window of opportunity for substantive change in its aftermath.

KING: After a grand jury didn't charge police officers for the murder of Breonna Taylor, hip-hop artists were speaking more openly about violence against Black women not only by the state, but society at large. Do you think intersectionality, the term coined by Ohio native Kimberlé Crenshaw to describe the various ways in which race and gender compound themselves and create obstacles for Black women, has finally reached hip-hop?

KITWANA: This question of intersectionality is bigger than hip-hop, and I worry if academic theory is the most viable language to use in helping everyday people recognize the humanity, leadership, and intellect of Black women. In the history of Black political struggle, so many Black women have been alongside Black men at the forefront of our movements. As Black men, we have to study the history of Black feminism to understand what women mean when they're talking about being oppressed differently. To that end, Black feminism is an essential part of any political education for Black men, including hip-hop artists and activists. At the same time, we're in a political movement moment in the streets in which the language and gender politics of academia can be alienating for ordinary people. We've tried to combat this disconnect at Rap Sessions by always insisting that a gender consciousness is not optional.

KING: What's distinct about this region's hip-hop culture?

KITWANA: The different places around the country that have been able to create a homegrown hip-hop industry have been led by artists who solidified a local identity and lifted it up. When you think about artists coming out of the South, especially Atlanta, New Orleans, and Houston, all of them had something in common: they built local labels. They nurtured a local sound, and they didn't cave to what was happening in New York and LA. I feel like the Midwest just hasn't done that. What happens in cities like Cleveland and Chicago is that artists make it and

leave. It's going to take an artist that blows up and doesn't leave to define Cleveland's local identity. One of the good things that Bone Thugs-N-Harmony did was shoutout Cleveland, but some of them left because they were getting pulled back into what they came out of. As a result, that local hip-hop identity got lost, and since then there hasn't been a continuous evolution.

KING: It sounds like a geography issue as well as a resource issue.

KITWANA: I feel like Detroit developed a strong local hip-hop identity. Slum Village, Invincible, Big Sean, and Eminem all put Detroit on the hip-hop map. Detroit is a historic Black music city. Cleveland was a major music stop in the '60s, but the depopulation of Cleveland, the disruption of industry, globalization of the economy, and the movement of jobs overseas, have impacted the cultural life of Cleveland. Whereas if you look at Atlanta and Houston, their population and industry have increased.

KING: How are you currently using hip-hop to influence political shifts towards anti-racism?

KITWANA: I recently launched a new effort, The Hip-Hop Political Education Summit, which builds on the work I've been doing at the intersection of hip-hop and politics for the last twenty-five years—such as being editor of *The Source* magazine in the '90s, the co-founder of the 2004 Hip-Hop Political Convention, and serving on the national organizing committee for the Black Youth Project's inaugural convening in 2013 that led to the creation of BYP100. In September, we had over 60,000 people attend the virtually-produced inaugural event, The Hip-Hop Political Education Summit on Voter Suppression, that placed leading hip-hop voices in conversation with voting rights experts to talk about what I call "the new danger facing the Black community," which is the elimination of rights we already have like the right to vote. For years, hip-hop has articulated that voting is not the end-all, be-all. With the Summit on voter suppression, we raised the alarm that it's a tool in our arsenal which we can't relinquish. Even the Panthers participated in electoral politics. And even today, outside the United States, Black folks in political formations who are Marxist, or socialist, are using the political power at their disposal. For us to sit on the sidelines diminishes our power.

KING: What's Next?

KITWANA: Promoting a new anthology I'm co-editor of, released this past spring 2020, called *Democracy Unchained: How to Rebuild Government For the People* (co-edited with Andrew Gumbel, David Orr and Bill Becker) and a virtual conversation series around the book in which we are talking about issues like voter suppression, the future of the Supreme Court and the Department of State, reparations, money in politics, and more. Some of these moral crises emerged with the Trump presidency, but most have been allowed to coexist with this democracy for too long. Episodes are aired online on Thursdays at stateofamericandemocracy.org.

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CLEVELAND REMEMBERS MALCOLM BROWN

Artist Malcolm Brown, who with his wife Ernestine Brown operated Malcolm Brown Gallery in Shaker Heights, passed away October 1 at age 89. Through the gallery, through his teaching at Shaker Heights High School, and in all his relationships, he had a lasting impact. We asked art collectors, dealers, former students, artists, and family members to offer their reflections on the life and influence of a man who created space and raised awareness for African American artists in Cleveland and beyond.

BETTY PINKNEY, ART COLLECTOR AND FAMILY FRIEND, AS TOLD TO *CAN JOURNAL*

Malcolm Brown—it is hard to talk about him without talking about Ernestine, because they were a couple who presented the gallery to the community. Their gallery created a community. It was a place to go, and to be seen, and to see people, and to learn. It was very enriching. They would have speakers come in, and artists come in, to talk and teach. Some of the artists were hosted at my home—major African American artists. Elizabeth Catlett was one who we had at my house. Romare Bearden was another. It filled a vacuum in the community, because it delivered art in a way I had not seen. It gave a presence to African American artists we may not have been familiar with. It was always a joyful experience to have people with these special gifts to be in our home with other people who were as interested as we were.

When you went to the gallery, you knew more and felt better, because it was an African American gallery, and it introduced us to important African Americans in the artistic world. All the openings were always mixed. It wasn't just African Americans. You went there for a number of reasons. You enjoyed the art work, what he was producing, what he was showing of other people; it was a place of respite because when you went there you were not thinking about what else was going on in the world. I laugh now because my spirit is enriched again when I think about all the years they were there, and the times we were together.

SHARON E. MILLIGAN, INTERIM PRESIDENT, FRIENDS OF AFRICAN AND AFRICAN AMERICAN ART, AN AFFILIATE GROUP OF THE CLEVELAND MUSEUM OF ART

I arrived in Cleveland to take a position at Case Western Reserve University in 1982, two years after the establishment of the Malcolm Brown Gallery. I can think of no other gallery or museum in Cleveland where I could see and purchase art by African Americans. Malcolm and Ernestine Brown knew the major African American artists, and knew the Cleveland community. They introduced many of us to African American artists, including the works of Malcolm Brown. In the 1980s, Malcolm was one of a few watercolorists of color who was a member of the American Watercolor Society.

Malcolm, when not [teaching] at Shaker Heights High School, could be seen at the gallery. In the years that followed, I bought art from the gallery and met African American artists such as Hughie Lee-Smith, and Moe Brooker, among others. Nothing was more thrilling than the artist Moe Brooker showing up at my Shaker Heights home when Malcolm and Ernestine Brown made an appointment to install Brooker's artwork I purchased from their gallery. I was introduced to University of Georgia at Athens artist and professor Joseph Norman through the gallery, and purchased his work prior to the Brown gallery closing in 2011. When my then 9- and 10-year-old children Sarah Milligan Heggs and Peter Milligan Heggs wanted to purchase their first art piece,

FACING PAGE: Malcolm Brown, Painter, 2001. Gelatin silver print photo by Herbert Ascherman, courtesy of the Cleveland Museum of Art. Gift of William S. Lipscomb in memory of his father, James S. Lipscomb. ABOVE: Groovin', 1992, by Malcolm Brown (American, 1931-2020) Acrylic and oil pastel on board, 48 1/16 x 36 inches. Gift of Mary Pellegrini.

the Browns took time to watch them make a selection from posters, and we framed it and presented it to them. What a powerful experience for Black youth to know that there is a place where the visual narrative includes people who look like them.

My experience with Malcolm Brown and his wife Ernestine is so similar to that of many African Americans in Cleveland and around the country. They also introduced me to galleries in New York, such as the June Kelly Gallery.

Over 21 years later in 2003, the Cleveland Museum of Art formed an affiliated group known as the Friends of African and African American Art, with the mission to celebrate, stimulate and encourage art by the African and African American artist. However, it was the Malcolm Brown Gallery that led the way in the Cleveland area to helping Clevelanders acquire the beauty and power of African American art, including Malcolm's work. Moreover, Malcolm's work is in the collection of the Cleveland Museum of Art, and he is the subject of a photograph in the collection as well.

Malcolm Brown, The Players. Image courtesy of Lusenhop Fine Art.

GABRIEL ALLAN TOLLIVER, FORMER STUDENT OF MALCOLM BROWN AND PRESIDENT OF THE 366TH CREATIVE MOTHERSHIP GROUP, IS A FREELANCE WRITER/PRODUCER/DIRECTOR ACROSS MEDIA PLATFORMS AND AN ADJUNCT PROFESSOR AT CSU'S SCHOOL OF FILM AND MEDIA ARTS.

I was a class clown at Woodbury Junior High School in Shaker Heights, Ohio, and I was a visually-oriented learner often at odds with the "one size fits all" method of indoctrination within the Shaker school system. I had Mr. Brown as an art teacher, and his presence had a profound effect on my early development as a visual artist. I eventually found my mode of expression through the film/video medium. Mr. Brown was an anomaly. I had Black female teachers, most notably Ms. Paige and Ms. Hall, and a black gym teacher, Mr. Quinones; but a Black male teacher who was an accomplished painter and businessperson was a first for me. Black male teachers are a rarity. According to a 2017 study by the Institute of Labor Economics, Black male teachers comprised only 2% of the workforce, but their presence in the classroom is shown to improve outcomes for students. Going further, the study found that Black students who have a Black teacher—male or female—for at least one year in elementary school are less likely to drop out of high school and more likely to consider college. Still, only seven percent of teachers nationwide are Black. I wonder what those findings would have been during my time in the early '80s?

As a teacher of color, Mr. Malcolm Brown mattered far beyond the classroom. He was an accomplished, nationally-known Black artist who operated his own gallery in the apartheid art world. These realizations took on significant resonance as I got older and wiser in the world beyond the integration bubble that was Shaker Heights, Ohio.

I can't say I learned a particular painting technique from Mr. Brown or that I learned about the art business, but what I did learn is that representation is important. Mr. Brown primed my understanding of what a thriving Black artist was and the rich collective influence and impact Black art has had on society and the world. Lastly, I can't say for certain that if I didn't have Mr. Brown for art class, I'd be on the same path I am today. But his presence and legacy are cobblestones on my artistic journey. For that, I consider myself blessed to have been taught by him.

Malcolm Brown, The Market. Image courtesy of Lusenhop Fine Art.

DAVID LUSENHOP, LUSENHOP FINE ART, CLEVELAND, OHIO

The eponymous Malcolm Brown Gallery in Shaker Heights was one of only a few Black-owned galleries in the Midwest when I was beginning my own art-dealing career in Cincinnati in the early 1990s. When I learned through Cleveland friends that Ernestine and Malcolm were exhibiting not only Malcolm's paintings but also the work of legendary African American artists like Romare Bearden and Elizabeth Catlett—both personal friends of the Browns, I made a special trip to Shaker Heights from Cincinnati so I could stand in front of masterpieces by these artists, whose work I only knew from illustrations in books and exhibition catalogs. At the time, mainstream, encyclopedic museums in the Midwest rarely exhibited African American artists, and few museums had the work of Black artists represented in their permanent collections. The Malcolm Brown Gallery became THE place in Ohio for collectors, and students of art history like me, to see and confront the art of these luminaries.

In 2001, I visited Ernestine and Malcolm again when they mounted the important *Celebrating a Legacy: African-American Artists: WPA—1970s*. That exhibition, and the beautiful catalog published to document the show, profoundly impacted my career. I stood in front of paintings, drawings, and prints by legendary artists with Chicago roots, including Fred Jones, Margaret Burroughs, Frank Neal, and Charles Sebree, for the first time. Inspired by these artists and their histories, I moved to Chicago in the summer of 2002 to direct the Robert Henry Adams Fine Art gallery, a space known for its programming focused on historical African American art. I went on to know and work with many of the artists, or the families of the artists, that I was first introduced to by Ernestine and Malcolm. I will be forever grateful to the Browns for teaching me so much that I needed to know.

Today, when mainstream museums are trying to tell a more accurate story of American art by acquiring and exhibiting African American artists, and when the artworld has become more inclusive and diverse, we must look back and honor the artists like Malcolm, and the gallerists like Ernestine, whose tireless efforts to exhibit and promote African American art and artists helped spawn this important moment of reckoning and appreciation.

VINCENT BALLENTINE, SHAKER HEIGHTS HIGH SCHOOL CLASS OF 1995

I was a Shaker High student from '91 to '95. I had Mr. Brown three of those years. We would come [into Mr. Brown's classroom] on ten! A group of boys, mostly black, would storm into the room with the energy of teenage rebellion. We gave Mr. Brown a hard time. He would fuss at us to quiet down, and eventually we did. That's when the magic happened. We'd gather around a table in the middle of the room, and he would give us tips for the day and objectives for the week. In hindsight, I didn't realize how much he was preparing us for the next level. Now as an adult and full-time artist, I see why he moved through the halls the way he did. He was there for a reason. He did what he had to do to support his passion. I admired that more than anything else. After graduation, I would visit his studio on Chagrin and speak with him and his wife, and they gave unabridged versions of reality in the art world. From him, I learned you can be a phenomenal artist, but you also have to be a good person.

Malcolm Brown, Study for The Players. Image courtesy of Lusenhop Fine Art.

HEATHER LEMONEDES BROWN, VIRGINIA N. AND RANDALL J. BARBATO DEPUTY DIRECTOR AND CHIEF CURATOR AT THE CLEVELAND MUSEUM OF ART

The Cleveland Museum of Art is deeply saddened by the death of Malcolm Brown, a pivotal member of the Cleveland arts community. A renowned artist in his own right, he also operated, along with his wife Ernestine, the Malcolm Brown Gallery in Shaker Heights for more than three decades, championing work by African American artists of local and national renown, including artists such as Elizabeth Catlett, Jacob Lawrence, Hughie Lee-Smith, and Moe Brooker, among others. Brown was also a distinguished teacher whose knowledge and generosity of spirit impacted countless students. We mourn Malcolm Brown's passing while celebrating his vital contributions to the cultural life of Northeast Ohio.

RHONDA BROWN, ARTIST, DAUGHTER OF MALCOLM AND ERNESTINE BROWN

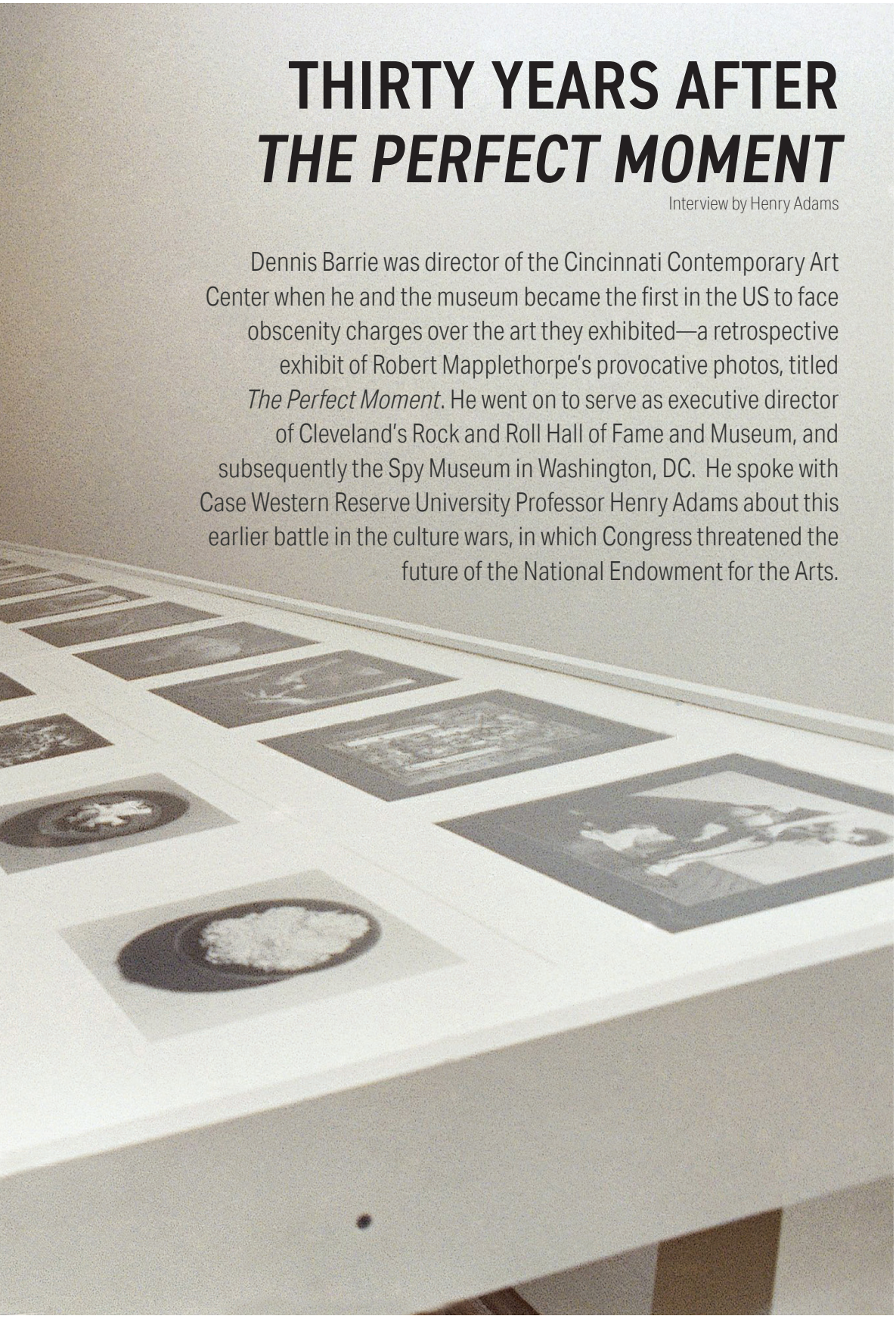
My life as an artist began very early. As kids, my parents schlepped us to outdoor art shows across the country. I realized then that something was different about our family: wherever we went, there was art all around us. We met and spent time with really famous artists from all over the world. But for me, my dad was my favorite. Listening to him and their conversations about art—which was really the only thing my father talked about—shaped me into who I am.

I learned to paint by watching my dad. After dinner, I went into his studio to "help." My job was to tape off paper on board for watercolors, place pigments in the proper amount on the palette, change the water, and clean off the palette once the paint dried. I was obsessed with how the color blended together. As I peeled it from the surface, I would place the dried hues into odd pairings—he would critique my little compositions—which fostered my love of color. Those were special moments.

I received a Bachelor of Fine Art with a double major in painting and drawing and art history from The Ohio State University, and I earned a Masters of Art degree in art history with a focus on African American art from the University of Wisconsin, Madison. There, I heard and re-learned what my father taught me long ago. A noted art historian said, "There is no such thing as the innocent eye." This idea frames my experience as an artist. My dad is my source of inspiration. He taught me that everything you see, and experience, can and should become a part of your work; and thus, we both "paint what we know." I am forever grateful for this gift he passed on to me and will continue to paint in his honor.

Love you always daddy. Your buttercup.

Dennis Barrie, director of the Contemporary Arts Center in Cincinnati, looks at a case containing several controversial photographs by the late Robert Mapplethorpe, Thursday, April 5, 1990 at the center. (AP Photo/David Kohl)



THIRTY YEARS AFTER *THE PERFECT MOMENT*

Interview by Henry Adams

Dennis Barrie was director of the Cincinnati Contemporary Art Center when he and the museum became the first in the US to face obscenity charges over the art they exhibited—a retrospective exhibit of Robert Mapplethorpe's provocative photos, titled *The Perfect Moment*. He went on to serve as executive director of Cleveland's Rock and Roll Hall of Fame and Museum, and subsequently the Spy Museum in Washington, DC. He spoke with Case Western Reserve University Professor Henry Adams about this earlier battle in the culture wars, in which Congress threatened the future of the National Endowment for the Arts.

HENRY ADAMS: It's now thirty years since the Mapplethorpe Trial took place, and it seems a good time to reflect on how the controversy looks to you in retrospect. It's probably the most important American art-related trial of the 20th century and as director of the Cincinnati Center for Contemporary Art—the CAC—you had a ringside seat on the affair. In fact, you would have gone to jail if the trial had gone differently. Let's start at the beginning. How did you get involved with the Mapplethorpe exhibition?

DENNIS BARRIE: I saw the show of Mapplethorpe's photographs at the Whitney Museum in New York and thought it was quite stunning. The CAC has a special relationship with the Whitney, and I asked the director if we could take the show after its run there. He said the show was not traveling, but a similar exhibition organized by the University of Pennsylvania would be. I called the director, Janet Kardon, and she indicated that they had an open slot so I said, "We'll take it." Of course, I needed to present a proposal to our exhibition committee, which was composed of members of the staff, of the board, and people from the community. They all thought it was a knock-out and agreed to take it on.

ADAMS: Did you think the show would cause controversy?

BARRIE: I didn't set out to create a controversy. Mapplethorpe had just died of AIDS, and some of his photographs of naked men and S & M paraphernalia were clearly edgy. But the CAC had always shown provocative, cutting edge work, and Mapplethorpe's work had been shown many times without creating an uproar.

The controversy erupted because people in Congress, particularly Jesse Helms, were working to get rid of the National Endowment for the Arts, which periodically they try to do. The NEA had given the University of Pennsylvania $30,000 for the Mapplethorpe catalogue. Helms was starting to foment his fake anger about money going to this kind of trash. Janet Livingston, who was curator of photography at the Corcoran, had booked the show, and they were about to put it up, when Tina Orr-Cahall, who was the director, became afraid of the political fallout and nixed the exhibition. That happened in the May/June period of 1989.

I was at the AAMD, the Association of Art Museum Directors meeting in Providence, Rhode Island, and we're in an auditorium, say 100 of us, with the big guys from the Metropolitan Museum of Art, and the little guys like me, and everyone in between. I was sitting there, it was just going to be a general meeting, and then John Walsh walked in and made the announcement that the Corcoran had withdrawn from the exhibition for fear of political consequences if they showed the work. There was this totally audible murmur from the audience. It was something that hadn't happened in everyone's lifetime since the Red Scare. I was sitting next to Hugh Davies, who ran the Contemporary Art Center in La Jolla, California, and he turned to me and said:

"Do you know anyone who's taking that show?"

"Yeah, I am."

"You are so fucked."

That's an absolutely direct quote. And I knew I was fucked. It was totally upsetting. The whole session was thrown upside-down. I don't remember it very clearly because my head was swimming. I don't even remember where we had dinner that night, but I do remember on the way back to Cincinnati that I just couldn't do what had just been done by the Corcoran. I was pretty sure that I was going to lose my job.

ADAMS: Did the CAC consider dropping the show?

BARRIE: I remember talking to my wife Diane. I told her that I couldn't cancel the show. And I pulled some of the board together and told them what happened. We had some very knowledgeable people on the board, but Cincinnati is not New York, and we had people who were there because they were an attorney, or from a prominent family, or someone thought they should be on the board. Even our core leadership on the board was a mixed bag. I told them what had happened, I told them the work was very controversial, and I told them that I was not willing to censor the show. If they decided to do that I would resign. We then looked at the catalogue and at every photograph that was going to be included in the show. We had a session in our boardroom where we laid out every image on the table. I give my board credit. These were people from all sorts of backgrounds and this was Cincinnati, not Los Angeles or New York. But they said, "Okay, we'll go forward with it."

ADAMS: Why did the battle over the show take place in Cincinnati?

BARRIE: Before the show came to Cincinnati, it went to a series of other museums without creating very much stir: The Washington Project for the Arts, The Contemporary Art Center in Hartford, and the Contemporary Art Center in Berkeley, California. But Cincinnati was a different community. Cincinnati was going to be the flashpoint. We all knew it. It was like Waterloo. We knew where the battle was going to take place.

Cincinnati was famous for its right-wing organizations and anti-pornography organizations. The sheriff, a former Marine named Simon Leis, had made his reputation by busting Broadway shows like *Oh Calcutta!* and proudly stating that there were no X-rated bookstores, no burlesque shows, no strippers in Cincinnati. But if you just went across the river into Kentucky, everything was there. There were illegal gambling dens, there was all sorts of prostitution, and it's where everyone went to drink. So you could say that there was no porn store in downtown Cincinnati, but there was one that was a two-minute drive away.

Remember Charles Keating who created the first home savings crisis with his bank, Lincoln Savings? Hundreds of thousands of people lost their savings because of his corrupt dealings. Anyway, Keating started Citizens for Decent Literature. By that time, Keating had left Cincinnati, but a successor organization, Citizens for Community Values, took up the cause

of crusading against the Mapplethorpe exhibition. Ironically, they had what may well have been the biggest collection of pornography in the country. Citizens for Community Values sent out 30,000 letters throughout the community saying "This is what the Contemporary Center is going to do." They had these terrible, grainy xeroxes with one or two Mapplethorpes and five or six images of child pornography. Real child pornography. It really created quite an uproar—that we were bringing child pornography to Cincinnati and that it had to be stopped at any cost. It really did have an impact on the city and on Cincinnati leadership. They became more corporate and governmental, and they became scared. They began to waver, as did members of our board.

ADAMS: Was pressure put on you to cancel the exhibition?

BARRIE: At this point, Board President Roger Ach and I were summoned to a meeting with a man who worked for Carl Lindner, who was probably the richest, most powerful man in Cincinnati—a billionaire. Lindner had many businesses. He owned Chiquita Banana, American Financial, and Providence Bank. He owned United Dairy Farmers. Jim [last name withheld] was basically there to bribe us. The deal was something like this—not his exact words, I'm paraphrasing, but I'm very close. "You don't put up the show. Dennis pleads guilty. Okay? It'll be guilty for just a misdemeanor, like a parking ticket. He will be given a $100 fine and no jail time. And we'll give the Center $100,000."

Roger and I looked at each other and said, "Well, we can't do it."

About a week or so later, I was going to the Mayor's Breakfast at the Convention Center, which is a big event—about 500 people. I was in the parking garage and Jim came up to me again and said, "Take it, or this could be very bad." I didn't say it to him, but I was thinking, "What are you going to do? Break my legs? Is this some mob threat in the parking garage of the Convention Center?" He didn't break my legs, but clearly I was on a list.

ADAMS: Was that the end of it, or did things escalate?

BARRIE: It turned into corporate warfare against our board members. Chad P. Wick, who was president of American Savings, which later became Central Bank, had to step down and was then fired. He ultimately got a job with one of our trustees and became head of his foundation, but Wick's career as a banker was over. Another board member was fired by the accounting firm he worked for, though he landed on his feet—he married a Scripps Howard. This is the stuff you never hear about, but it happened. Some of them were more vulnerable than others. Some of them were independently wealthy, or retired, or didn't give a flying leap. Especially on the Contemporary Art Center Board, there were people who would just say, "I've been swimming against the waves all my life."

It kept building to the point where threats were being made against people's lives—including my life and that of my children. Kevin was eight or nine, and Ian was eleven or twelve. We would get calls at home. You know in those days we didn't have cell phones; we actually had a landline. My wife was a homemaker and was at home, and she'd get these calls and they'd say, "We're going to kill your children."

ADAMS: When did you get indicted?

BARRIE: The show opened to the public on April 5 [1990], and the night before was our members' opening. We had a staggering surge in membership, and so many people showed up for the opening that they couldn't all fit in the building. The opening lasted three or four hours, and afterwards I remember celebrating with some family members and friends and maybe a board member or two in a restaurant downtown. I remember thinking, "That's it, we've dodged the bullet." When I went to bed, I felt an amazing sense of relief.

When I got up, I put on a pair of jeans and an old sweatshirt. It was a Saturday. I remember telling Diane, "I'm just going to go down and see how things are." When I got down there a bit before 9am, it was quiet as could be, with a few reporters lingering around—not many. A couple of board members. And then one of the news people said that he'd just gotten a report that the authorities were massing to make a bust. They were bickering over exactly how to go about it and who would get to play John Wayne.

At 10am, the museum opened to the public and hundreds of people came in. But shortly afterwards the vice squad showed up—two vice squad officers who were very polite. They told us, "There will be no arrests. There will be no confiscation of the artwork. We are going to close the building down, and we are going to videotape all the artwork for later evidence." But they were very polite. They also said, "You have to clear everybody out, and you need to give us time to do what we need to do."

So I made the announcement that everybody had to leave. Today the Center is in a big building, but it was tiny at the time, only about 20,000 square feet. So the galleries were packed.

The police did their thing. There clearly was an element of theater because they could have come at a time when the museum was closed to the public. After the police left, we reopened again. There were reporters everywhere. We were then indicted, not in federal court but in the local court—the museum on two counts and I as director on two counts: specifically showing five photographs of a homosexual nature, and showing two nude images of children. I was the one with the most to lose. The museum faced a $10,000 fine. I faced a year in jail. This was clearly a major test case for artistic freedom. It was the first time in the history of the United States that a museum director had ever faced trial over an exhibition.

We in turn went to federal court and got an injunction stating that the police could not seize any photographs until a trial had established that they were obscene. On the advice of our lawyers, we did not allow minors to enter the exhibition, and we put the controversial photographs in an area that was marked with warning labels. The fact is that most of the exhibition was completely innocuous: very beautiful photographs of flowers, portrait photographs of people like Debra Harry—things like that.

ADAMS: What was the public reaction to the show?

BARRIE: If the prosecution was trying to keep Mapplethorpe under wraps, they didn't succeed. The Mapplethorpe exhibition became the most popular art show in the city's history. We had 83,000 people attend the show and membership in the arts center more than doubled. Most contemporary art centers, unless they're in Chicago or New York, are pleased if they hit 20,000 in a year. All sorts of people came from all walks of life. Julia Child, of the famous French cooking show, came and she absolutely loved it. The tap dancer Gregory Hines. I remember he was in town making a movie. I got to know him a little bit later, after the trial. He was such a lovely man.

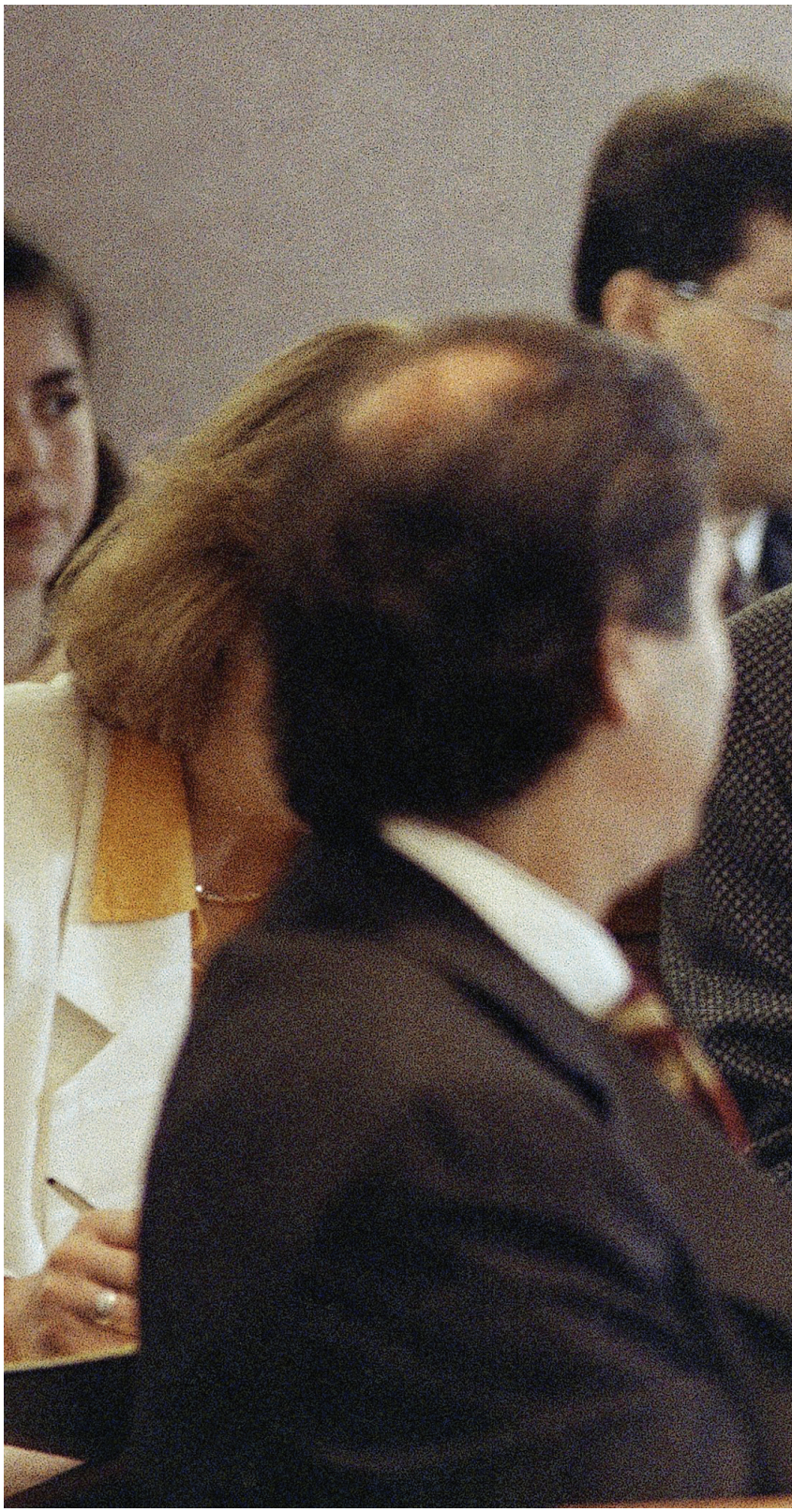
Many of those who attended were not regulars at art galleries and reported that they did not particularly want to see graphic photos of homosexual acts. They went to register their opposition to censorship. People who had never heard of Mapplethorpe a few weeks before went around with his name and photographs on their T-shirts. We sold hundreds and hundreds of Mapplethorpe catalogues and T-shirts, and several thousand buttons. To get into the Contemporary Art Center you needed to be an adult, and we kept the books in a glass case; but other bookstores in Cincinnati did a booming business as well, including catalogues that reproduced the photographs named in the indictment against us. They all had their books available on open shelves.

At this point demonstrations started to take place all over downtown, in the streets and so forth. A demonstration in front of the courthouse, for example, in which people were arrested for "endangering traffic." Not that it was a huge thing. It wasn't like Hong Kong—it was hundreds, not thousands. I don't recall much in the way of counter-demonstrations, despite Citizens for Community Values. I don't remember them being a big force on the street.

ADAMS: Was there legal maneuvering before the trial?

BARRIE: The judge for the trial, David Albanese, had gone to school with Sheriff Simon Leis. They were buddies and used to exercise together and hang out in the hot tub together. Albanese issued two rulings before the trial that were not in our favor. First, he ruled that we were not a museum, but a "gallery," and therefore did not have the legal protections that would be provided to a museum. In addition, he ruled that the jury would not be shown the exhibition as a whole, but only the seven photographs that the prosecution had singled out.

ADAMS: It seems pretty far-fetched to rule that the CAC was not a museum. You were a member of the



Dennis Barrie, director of the Contemporary Arts Center in Cincinnati, talks with his lawyer, Marc Mezibov, during a break in Barrie's hearing, Tuesday, June 19, 1990 in Hamilton County Municipal Court, where Judge David Albanese ruled that Barrie would have to face trial on obscenity charges stemming from his center's recent showing of photos by the late Robert Mapplethorpe. (AP Photo/David Kohl)

American Association of Museum Directors and were regularly described as a museum director in publications like *Time Magazine* and *The New York Times*.

BARRIE: That's true. Our contention was that placing these works in a museum had an effect on how people regarded them, and also that the individual photographs had artistic significance within the exhibition as a whole. Context makes a difference. The same photograph would carry quite a different meaning if it were in a medical textbook or a first-grade reader. One of the defenses against a charge of pornography is that something has artistic merit, and that's only evident if you view it within the context of an artistic statement as a whole.

ADAMS: What about the jury?

BARRIE: Of the fifty people interviewed, other than three who had seen the Mapplethorpe show, none attended museums. Most of them had no contact with the arts at all. Not just the visual arts. They didn't go to the ballet. They didn't go to the symphony. It was a pretty stunning indication of the failure of our arts organizations, and it made the outcome of the trial pretty hard to predict.

ADAMS: Describe the trial.

BARRIE: We had to decide who our witnesses would be—which is a crucial thing. One was from the Eastman Kodak House, which is a great collection of photographs. I think the guy from Eastman House was good. He talked about the history of photography and what photography does. Also, the director of the Berkeley Museum. She looked like mom and apple pie—such a sweet woman. She didn't look like a crazy Berkeley fanatic. She really did look like the girl next door.

The third was Janet Kardon, who was the director of the Contemporary Art Center at the University of Pennsylvania, who had organized the exhibition. We almost had to subpoena Janet to come because she was so frightened of being arrested when she got to Ohio. She was just thoroughly frightened.

Evan Turner came from the Cleveland Museum and Martin Friedman, the famous director of the Walker Art Center. So opposite poles of the art world came in. The Cleveland Museum of Art is very traditional; the Walker Art Center was devoted to things that are cutting edge. To their credit, they argued that this is what a museum does. They both spoke very eloquently about the responsibilities of a museum, and the programing, and why this fit right in and was part of a museum's purview. They were quite good.

The prosecution had only one real witness besides the police officers who went into the museum and gathered evidence. Their primary witness was a woman, who claimed to be an expert on photography and culture and the visual arts, who had been a songwriter for the children's TV program *Captain Kangaroo*. I don't think she was a very good witness. On a critical point, she undercut the prosecution's case. She complained that she was often quoted out of context, and on cross-examination clearly stated that it was necessary to carefully consider context to determine the real meaning of something. Of course, this was exactly our contention with regard to the Mapplethorpe photographs: that they should be seen within the context of the whole exhibition.

Finally, Lou and Mark decided that I needed to testify. I was very hesitant, and very nervous. I was very conscious that what I said would probably have more impact than anything from the other witnesses. And it was all being recorded on camera. Lou and Mark painted me as what I was, a family man and a good citizen that wasn't there to burn down Cincinnati. They did a pretty good job of that. They made it clear that I truly believed in the value of the work.

ADAMS: What about the verdict?

BARRIE: It was a Friday, and we all assumed that the jury would be deliberating for the full weekend. We all went our different ways. Lou and Mark went back to their office. I went with my wife Diane, some board members, some staff members, back to the Contemporary Center. We were sitting around and then, just two hours later, we got the call to reconvene. We all rushed the five blocks back to the courtroom. I'd have to confess I felt a lot of anxiety and was wondering whether it's really good that it took them just two hours to come to a decision, or it's really bad. Fortunately, we were acquitted. It was amazingly quick. Really a stunning victory. The jury had about fifty things to go through. I don't think anyone expected the verdict. They thought that we would be convicted in Cincinnati and would then have to appeal. I think most people thought that it would go right up to the Supreme Court.

ADAMS: And the public reaction?

BARRIE: The public response was very positive. In fact, for the next several months, on a daily basis, people would recognize me and applaud, or come up to congratulate me. At one point, as I was crossing the street, a group came out of the baseball game, recognized me, and started cheering and shouting, "Thank you!"

I think the politicians and business leaders also felt a sense of relief. It would have been nothing but bad for the city to condemn a museum and put the museum director in jail. What kind of look is that for a modern American city? I think they were all happy to lose the case and get on with business.

ADAMS: Why do you think you won the trial?

BARRIE: After the trial, some members of the jury arranged to come down to the Center for Contemporary Art, which they hadn't been allowed to do at the time of the trial. They all expressed displeasure that they hadn't been allowed to see all the works which were included in the exhibition. They didn't find the controversial photographs erotically titillating. Everyone knew that Mapplethorpe died of AIDS. It was a bit ambiguous as to whether they were sexually provocative or sexually chilling. They weren't impressed by the nude photographs of children, since everyone takes nude photographs of their children, and we had affidavits from both the children and their parents giving us permission to show them. Interestingly, if you had the trial today, I think the focus would shift a little. At the time, it was the height

of the AIDs crisis, and gay marriage was still illegal. And this was before cell phones made it possible for anyone to get instant access to photographs much more shocking than anything we were showing. In many ways, the trial was about homosexuality and whether it should be acknowledged. Today the homoerotic images wouldn't cause any fuss, and the photographs of children would probably be at the center of the conservative attack.

ADAMS: It seems to me that at a sort of basic human level the jury saw you as a regular guy who was doing his job. They couldn't see putting you in jail.

BARRIE: Yes, in the end I think I'm the guy who won the trial. In fact, I know I am.

ADAMS: What do you see as the significance of the verdict?

BARRIE: I think the trial was important for establishing the freedom of art museums and art institutions to present what they felt was valuable to present. That was a very big victory. I also think the victory saved the National Endowment for the Arts, which was being targeted by reactionary forces. It continues to come under attack, but it survived. That's very important. That was a positive thing.

I always felt that this was just one battle in a much larger cultural conflict. The art world is more important to the art world than it is to the rest of the world. Once this push for censorship was defeated in the art world, the forces of repression would just go elsewhere. They would just shift to other political and social arenas: they would shift to censoring textbooks and controlling schoolboards and taking over the media—and they did.

Now let's be frank about the art world. I knew that I would be a pariah in the art world, and that I wouldn't be a hero. Once it was over, nobody wanted to be seen with Dennis Barrie. John Walsh and Arthur Lehman and all these other wonderful people were supportive at the trial. But do you think they wanted a Mapplethorpe controversy at the Getty? In Cincinnati, it was clear I had to go. While they had won the trial, the CAC had been cut from the art fund and had lost much of its corporate support. We had $350,000 in legal bills to pay off. It was time for wounds to heal. They wanted me out of the way. I personally was disillusioned with the art world at that time. The pettiness, the lack of vision.

ADAMS: But you kept going.

BARRIE: Mapplethorpe sent my career in a completely different direction. Shortly afterwards, I left the art world to become the founding director of the Rock and Roll Hall of Fame. The rock world, the music world, is much more tolerant. Then, after working at the Rock Hall, I ended up working for Milton Maltz, who was on the board of the Rock Hall. He had me create a museum division for his company, and we created the Spy Museum, which was a big success. It attracted 600,000 paying visitors a year in Washington DC, where all the museums are free. It just printed money. I now do museum consulting, including work for the History Center here in Cleveland.

ADAMS: What about Cincinnati?

BARRIE: I think in the end the Mapplethorpe trial made Cincinnati a better place. After I left the CAC, there were several directors. Some of them weren't right for the community or had personal problems. Then they hired Charles Desmarais, who is now an art critic in San Francisco, and they commissioned a building from Zaha Hadid—it was her first North American building. It was an ambitious project: I think the building cost $38 million. It's a great achievement. Today if you go to the Contemporary Art Center, amazingly enough, the vestibule is named for Carl Lindner and his wife—the very people who were trying to put me in jail. So clearly after I left, the board made a concerted effort to get back with the community, and they created this beautiful building. They had a race riot in Cincinnati in 2001, after an unarmed African-American teenager was shot by the police, but then they put a lot of money into creating the Underground Railroad Freedom Center, which opened in 2004. I think the high-handedness of the judge and sheriff over the course of the Mapplethorpe trial made people in Cincinnati, including business people, realize that they needed to clean up their act a little if they were going to survive in the modern world.

ADAMS: What about larger cultural shifts?

BARRIE: One of the most eloquent and prophetic comments on its impact was a cartoon by Jim Borgman of the Cincinnati Enquirer showing a bored guard in the near-empty Contemporary Art Center, with a solitary old lady looking in bewilderment at a near-empty abstract painting, with a blotch of color in the right corner. The caption: "I miss Mapplethorpe."

Throughout the 1950s and 1960s, the seemingly incomprehensible abstractions of Jackson Pollock and the Color Field Painters, stirred up intense controversy and debate. By 1990, no one really cared. If you wanted to stir up controversy, the game had shifted from making art that was seemingly about nothing, to making art that was very much about something and about something controversial, such as homosexuality, gender identity, race, social class, police repression, or some other topic with a political punch. I think the Mapplethorpe trial marked a point in which the role of the arts went through a major cultural turn—which perhaps even changed the very nature of art-making. It's an event whose repercussions are still echoing today.

Clearly, conservative and reactionary forces are still actively trying to push forward censorship of all sorts. But the trial was important in establishing that art museums can be a place for serious dialogue about controversial topics. Ironically, today its artists and denizens of the art world are most active in pressing to destroy statues and other works of art and to limit public discussion. But, of course, the role of art and artists keeps shifting.

The battle for free expression hasn't ended. It will surely go on forever as boundaries are defined. I hope that museums can continue to be a place where controversial work can be shown—can be a place that stimulates lively, and hopefully sometimes thoughtful conversation about some of the difficult issues that we generally try to avoid.

WINTER 2020-21 EVENTS

by Anastasia Pantsios

Your easy, chronological guide to exhibits and opportunities at Northeast Ohio galleries, studios, and museums coming in the next few months. More information about many of these exhibits can be found elsewhere in the pages of *CAN*.

Due to the COVID-19 crisis, most art events planned for this winter have limited admission, and while almost all of them remain free, many require pre-registration. All in-person, indoor events require wearing facial covering.

These listings are based on announcements from each presenting organization, at press time. Depending on the course of the disease and trends in rates of infection, events may be added, cancelled, or postponed. Check the CAN Weekly e-newsletter for the most up-to-date information. To subscribe to the free CAN Weekly, visit CANjournal.org and look for the "Join Our Email List" button on the right side of your screen.

CONTINUING EVENTS

THROUGH NOVEMBER 29
PROOF: Photography in the Era of the Contact Sheet
CLEVELAND MUSEUM OF ART

THROUGH NOVEMBER 29
A Graphic Revolution: Prints and Drawings in Latin America
CLEVELAND MUSEUM OF ART

THROUGH NOVEMBER 29
Ana Mendieta: Ochún
CLEVELAND MUSEUM OF ART

THROUGH DECEMBER 12
Ongoing Matter: Democracy, Design and the Mueller Report
THE GALLERIES AT CSU

THROUGH JANUARY 2
Temporary Spaces of Joy and Freedom
MOCA CLEVELAND

THROUGH JANUARY 2
Margaret Kilgallen: that's where the beauty is.
MOCA CLEVELAND

THROUGH JANUARY 3
ONE: Unique Photo-Based Images & Dave Jordano: (Human) Landscapes
TRANSFORMER STATION

THROUGH JANUARY 2
Trippy Trip
WORTHINGTON YARDS

THROUGH JANUARY 15
El Sueño Americano - The American Dream: Photographs by Tom Kiefer Online & Gallery
CLEVELAND PRINT ROOM

THROUGH JANUARY 21
Lee Heinen: Navigating the Pandemic: An Artist's Perspective
This show is accessible only to patients, family, and visitors.
SUMMA HEALTH CARE CENTER

THROUGH FEBRUARY 21
Akron Art Mail
AKRON ART MUSEUM

THROUGH FEBRUARY 28
Bruce Davidson: Brooklyn Gang
CLEVELAND MUSEUM OF ART

THROUGH MARCH 1
Second Careers: Two Tributaries in African Art
CLEVELAND MUSEUM OF ART

THROUGH MARCH 14
Making Your Mark
AKRON ART MUSEUM

THROUGH AUGUST 29
Martin Creed: Work No. 3398 EVERYTHING IS GOING TO BE ALRIGHT
MOCA CLEVELAND

NOVEMBER

1 **Collective Possibilities**
Stay tuned for related events.
Through February
ART HOUSE INC

1 **Holiday Store**
Open Monday, Thursday, Friday & Saturday 1-7 pm and Sunday 11 am-5 pm.
Open daily beginning December 1 through December 30
Check website for any changes in hours.
HEIGHTS ARTS

19 **About Body | About Face**
Virtual Reception 7-8:30 pm on Zoom Thursday, November 19
Through January 16
ARTISTS ARCHIVES OF THE WESTERN RESERVE

20 **Third Friday**
5-8 pm
78TH STREET STUDIOS

20 **Aimee Lee and Sarah Rose Lejeune**
Virtual opening 7-8:15 pm
On view in the galleries through January 16
THE SCULPTURE CENTER

20 **Mauersberger and Graham: Screenscapes**
Christine Mauersberger is ARTneo's CAN Triennial exhibition prize winner.
Through February 19
ARTNEO

20 **Small Works: Group Show**
Socially Distanced opening November 20-22
Exhibit through December 31
ABATTOIR

21 **BAYarts Annual Holiday Shop**
Supporting hundreds of local artists 365 days a year
Shop online for pickup: BAYarts.net
Through December 24
BAYARTS

28 **Off the Wall Holiday Sale & Winter Showcase**
Open by appointment only.
Saturdays: November 28, December 5, 12, 19
Sundays: November 29, December 6, 13, 20
ZYGOTE PRESS

DECEMBER

1 **Art House Online Auction goes LIVE**
ART HOUSE INC

4 **Roots to Love: Celebrating Black Men and Fathers**
Works of Charly Palmer, Evita Tezeno, Joyce Owens, Gerald Griffin, Chukes & Tiffani Glenn
FRAMED GALLERY

5 **Holiday Pop-Up Fest**
Featuring ten women-owned shops
December 5 & 6
BAYARTS

5 **Best Black Wine Competition**
Join us as we celebrate some of the best black-owned wineries on the East Coast. Sample wines, cast your vote at a post-holiday, COVID-19 protected event. Tickets $35. For questions, tickets, and more info, go to deeprootsexperience.com.
DEEP ROOTS EXPERIENCE

6 **Switch**
Through February
KAISER GALLERY

6 **Submission deadline: Waterloo Photographic Invitational 2021**
PHOTOCENTRIC GALLERY

7 **Winter Registration Opens**
ORANGE ART CENTER

10 **The Sustainable Art of Plastics**
Please register on our website for timed entries. Stay tuned for related events.
Opening reception 5-7 pm
ART HOUSE INC

18 **Third Friday**
5-8 pm
78TH STREET STUDIOS

19 **The World's Greatest Christmas band, Missile Toe**
Free virtual performance.
AKRON ART MUSEUM

JANUARY

1 **The NewNow**
Show Dates and Virtual Reception TBA
ARTISTS ARCHIVES OF THE WESTERN RESERVE

8 **Kate Snow: Play**
Reception 5-8 pm
Through February 6
BAYARTS

11 **Winter Classes Begin**
ORANGE ART CENTER

15 **Third Friday**
5-8 pm
78TH STREET STUDIOS

15 **Don't Touch, Let It Be (Puzzle Show)**
Featuring work by three dozen artists
Through February 19
E11EVEN 2 GALLERY

15 **Justin Brennan: General Maintenance**
Through March 5
HEDGE GALLERY

16 **OPEN YARDS II: New Work Included in the Dalad Collection**
Reception noon-4 pm
Through March 20
WORTHINGTON YARDS

22 **Posing the Question**
Opening reception TBA
Through March 14
HEIGHTS ARTS

22 **Spotlight: Helen Liggett**
Opening reception TBD
Ekphrastacy TBD
Through March 14
HEIGHTS ARTS

22 **Denise Buckley and Kathy Skerritt**
Virtual reception 7-8:30 pm on Zoom Friday, January 22
Through March 13
ARTISTS ARCHIVES OF THE WESTERN RESERVE

23 **Community Culture Night with Kevin Hogan, master printmaker**
7-8:30 pm
ART HOUSE INC

24 **Lauren Cardenas: Pocho**
Virtual Reception & Curator Talk
Open by appointment only.
Through February 14
ZYGOTE PRESS

29 **Davin Ebanks and Jennifer Kirkpatrick**
Virtual opening 7-8:15 pm
On view in the galleries through March 13
THE SCULPTURE CENTER

El Sueño Americano–The American Dream: Photographs by Tom Kiefer, featuring images of items confiscated from detainees at an Arizona detention center, is on view at the Cleveland Print Room by appointment, or online at clevelandprintroom.com, through January 16.

Hat by Meng Hsuan Wu, made from recycled plastic trash, featured in High Art Fridays's exhibit, HAF Connects, at RampArts Gallery.

FEBRUARY

1 **Coveted**
February-April 2021
KAISER GALLERY

12 **Wallflowers: Group Exhibition**
Featuring the work of Jennifer Gleason, Joyce Morrow Jones, Janet Wade, Deni Ziganti, Gail Crum and Karen Petkovic
Reception 5-8 pm
Through March 5
BAYARTS

12 **Timothy Frerichs: Navigation: Lake Erie - Great Lakes**
Open by appointment through morganconservatory.org
Through March 19
MORGAN ART OF PAPERMAKING CONSERVATORY

19 **Third Friday**
5-8 pm
78TH STREET STUDIOS

MARCH

1 **Cleveland Arts Prize Nomination Window Opens**
Nominations accepted.
Through May 1
CLEVELAND ARTS PRIZE

5 **Spring 2021 CAN Journal Launch / Networking event**
FRAMED GALLERY

12 **Annual Juried Exhibition**
Judges and submission details to be announced.
Reception 5-8 pm
Through April 3
BAYARTS

19 **Third Friday**
5-8 pm
78TH STREET STUDIOS

19 **Karen Beckwith and Amber Ford: Printmaking Spotlight**
Through TBD
HEDGE GALLERY

LEFT: Work of Mike Meier, on view in the *Cleveland Institute of Art Faculty Show*, in the CIA Reinberger Gallery through January 29. ABOVE: Green and Gold, by Asia Amour, whose exhibit, *Art Amour: From Art with Love*, is at Deep Roots Experience, opening December 30.

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216.361.9255

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highartfridays.com

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216.791.2885

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CAN depends on a broad base of support to continue providing this collaborative voice for Northeast Ohio artists, galleries, museums, schools, and related organizations. In 2016 we launched CAN Blog, an online source of critical reviews and news reporting, with support from the Ohio Arts Council; began a partnership with the Cleveland Foundation to cover the Creative Fusion International Artist Residency Program; and continued to build upon our commitment to serve as a voice for Northeast Ohio galleries, with feature coverage, artist profiles, and art news.

WE ARE PROFOUNDLY GRATEFUL TO THE VISIONARY PEOPLE AND ORGANIZATIONS WHO HAVE CONTRIBUTED TO THIS EFFORT.

We make every effort to keep this list as up-to-date and accurate as possible. We apologize for any omissions.

You can help us grow by making a tax-deductible donation to CAN at any time. Mail your check to Collective Arts Network, PO Box 771748, Lakewood, OH 44107.

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